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The Christmas Special reviewed!

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MAGAZI

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Up to SCRATCH?

Doctor Who Meets Scratchman

DWM unearths the legendary lost movie... written by Tom Baker himself!

PLUS!

DALEKS INVADE MANHATTAN!

Stateside secrets from new series writer Helen Raynor...

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AUDIO
ADVENTURES

ART ATTACK!

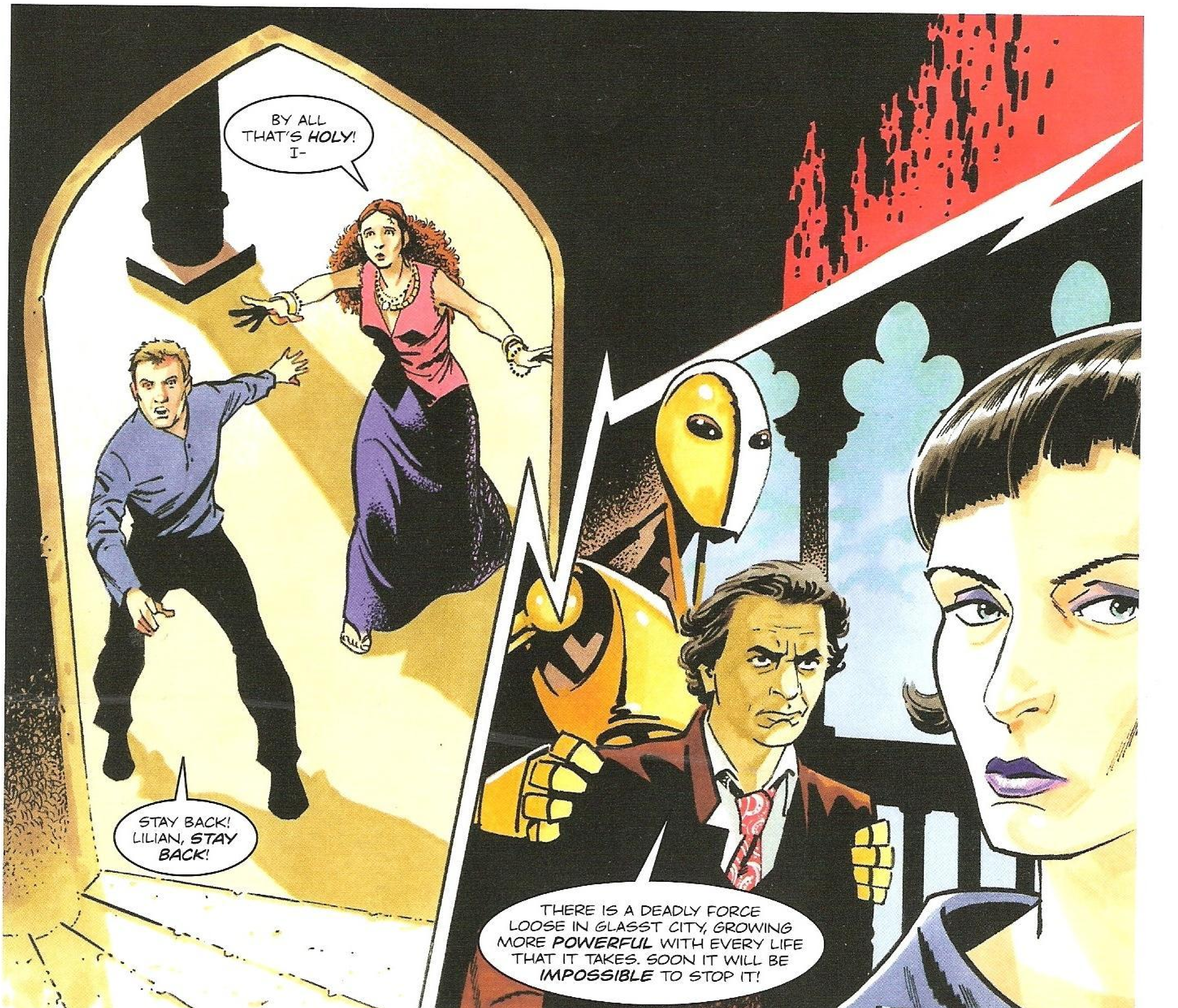

BY ALL THAT'S HOLY! I-
STAY BACK! LILIAN, STAY BACK!
THERE IS A DEADLY FORCE LOOSE IN GLASST CITY, GROWING MORE POWERFUL WITH EVERY LIFE THAT IT TAKES. SOON IT WILL BE IMPOSSIBLE TO STOP IT!

Illustration MARTIN GERAGHTY

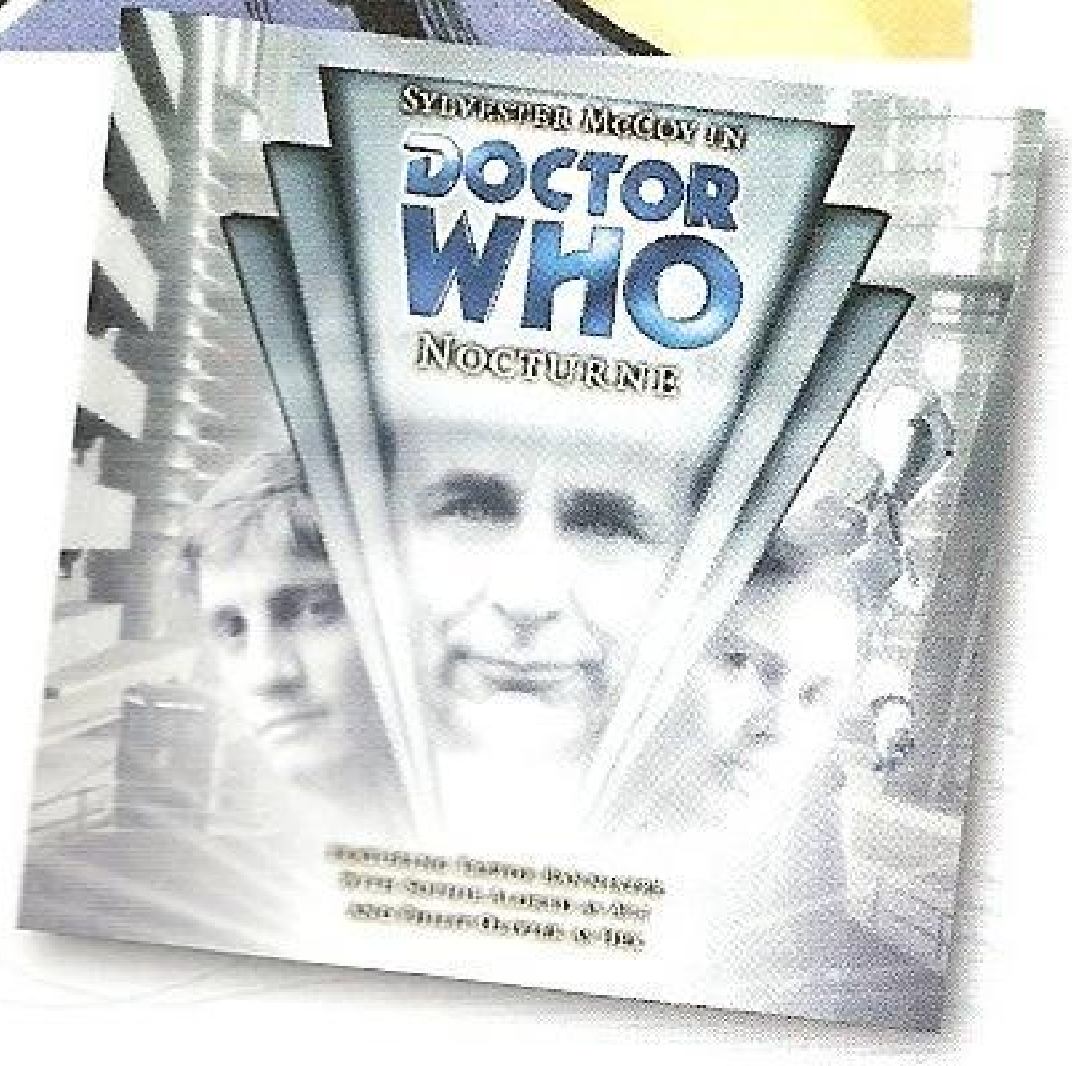
Starring **SYLVESTER McCOY** in

NOCTURNE

An original audio play by **DAN ABNETT**

Featuring **SOPHIE ALDRED** and **PHILIP OLIVIER**

On the human colony planet Nocturne, there is suffering and blight, tragic symptoms of an ages-old war. Nevertheless, Nocturne is also one of the Doctor's favourite places in all of time and space, because it is here that a late, great flowering of human art – the High Renaissance – is taking place. But with strict martial law imposed on the front-line city, and the brutal scourge of interstellar warfare decimating the system, how safe can anyone be? There is a note of death in the wild, midnight wind...


SYLVESTER McCOY IN
DOCTOR WHO
NOCTURNE

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PULL TO OPEN

NEW OLD *DOCTOR WHO*. YOU DON'T GET MUCH OF that to the pound these days, do you? We're so spoilt by the new series, it's TV spinoffs, books, comic strips (three of 'em!), duvet covers and the exciting new... actually, turn over the page for that one, readers – that there hardly seems a moment spare to look back over the first 26 groundbreaking years of our favourite programme. And we at **DWM** do tend to get it in the neck from some of you for our perceived bias towards the current number one drama on British TV. Well it isn't perceived – it's really there. For reasons I've gone over a ton of times before and won't bore you with again. But that doesn't mean we don't still adore the old series just as much as we ever did. Just look at our last *Special Edition*!

One of the things we've always relished about *Doctor Who* are its mysteries, those tantalising gaps between all the carefully documented facts and figures we've built up over 40-odd years. Who was cast (and sacked) as Sarah Jane before the lovely Lis Sladen came along? What was Polly's surname? And what is a Waking Ally anyway? One of our very favourite gaps has long been the proposed 1970s *Doctor Who* feature film. It was mentioned in countless interviews by its creators, but our knowledge of it always seemed to boil down to 'Vincent Price and some scarecrows. Possibly'.

So when we heard that a copy of the script – yes, a full script! – for *Doctor Who Meets Scratchman* was part of the paperwork of late producer John Nathan-Turner, donated to the British Film Institute last year, we were ridiculously excited. Cos it's new old *Doctor Who*, kids! And new old Tom Baker *Doctor Who* no less. A cry of "get thee to the BFI!" rang from Panini Towers within seconds.

So, 30 years on, you can read, for the first time ever, the full story of this lost chapter of *Who* history. And, as you'd expect from a script by Tom himself, it's absolutely barking. Plus it gives us an excuse for our first 'classic series' cover in over two years. Who says we don't appreciate our heritage...?

Clay

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PRODUCTION MARK IRVINE
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MANAGING DIRECTOR MIKE RIDDELL

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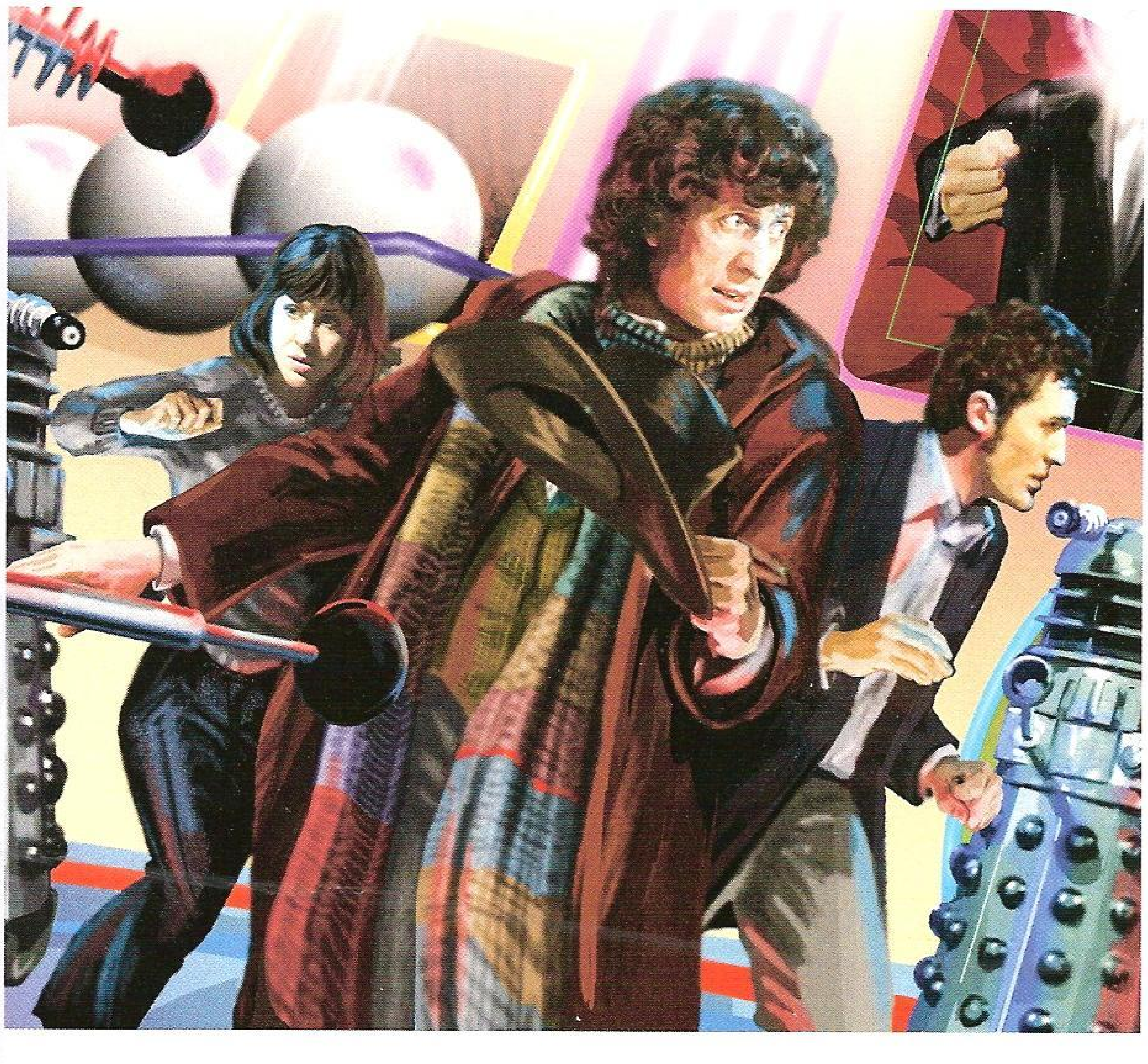
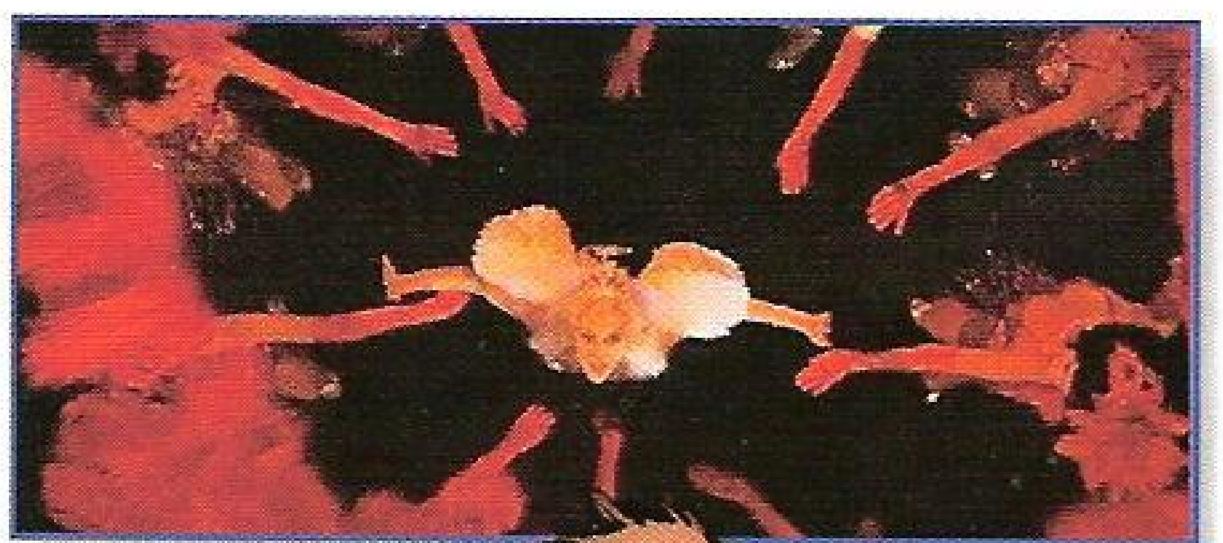


UP TO SCRATCH? LET'S SEE...

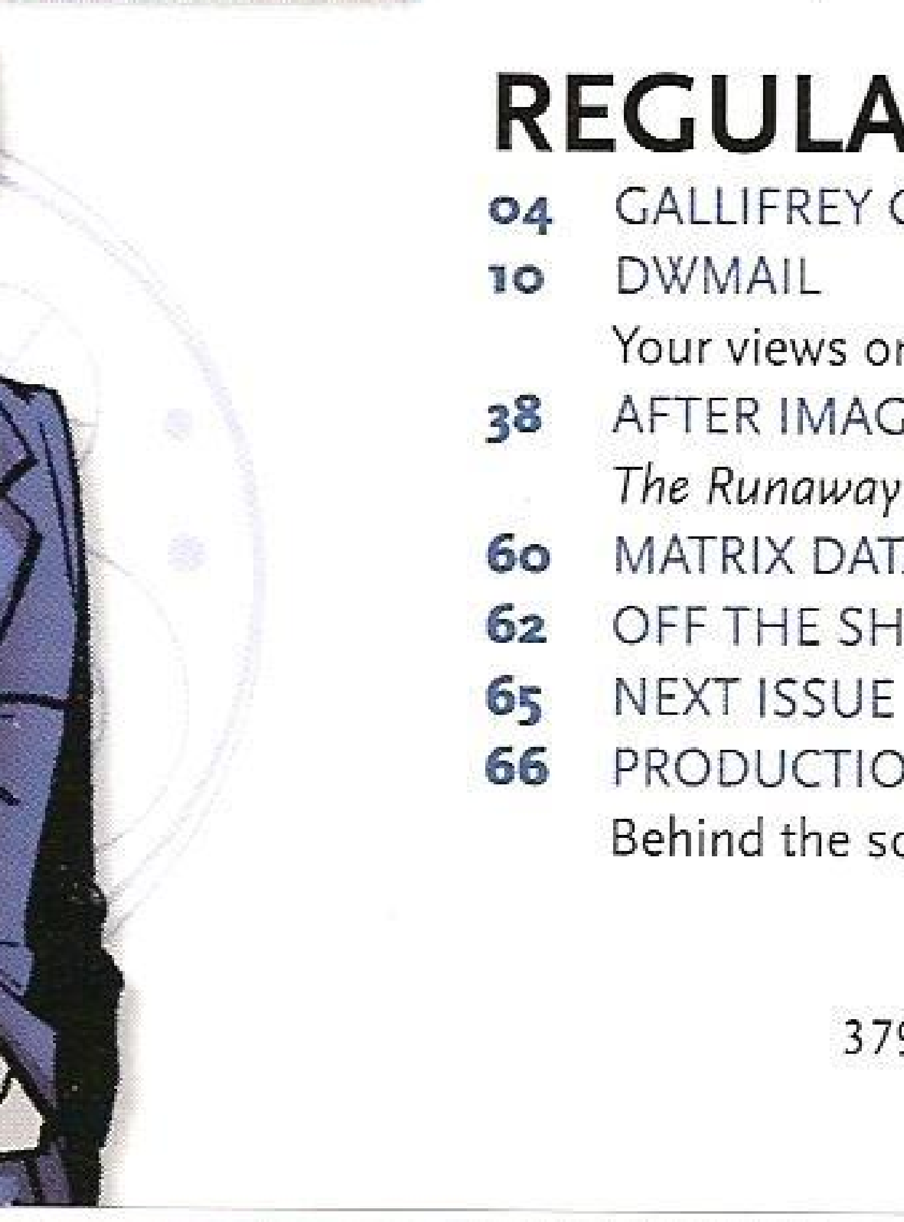
14 In a **DWM** exclusive, we finally lift the veil on Tom Baker's unmade 1970s *Doctor Who* movie! With a full synopsis of the story, and a comprehensive behind-the-scenes look at the problems the film faced in moving from script to reality, this movie mystery is solved at last!

30 SCRIPT DOCTORS: HELEN RAYNOR
We talk to the writer of Series Three's *Daleks in Manhattan* about her day job as *Doctor Who* script editor, ghost busting in Cardiff, and taking the tin-plated terrors to the US of A...



42 FACT OF FICTION: *IMAGE OF THE FENDAHL*
DWM throws salt over its shoulder as Chris Boucher's 1977 fright-fest gets the *Fact of Fiction* treatment. Recipe for fruitcake not included, sadly.

51 COMIC STRIP: *THE WARKEEPER'S CROWN*
Part Two of a new adventure for the Tenth Doctor and the Brigadier by Alan Barnes and Martin Geraghty. Rescue is at hand, and there may be time for a spot of lunch...



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Behind the scenes with Russell T Davies

GALLIFREY GUARDIAN

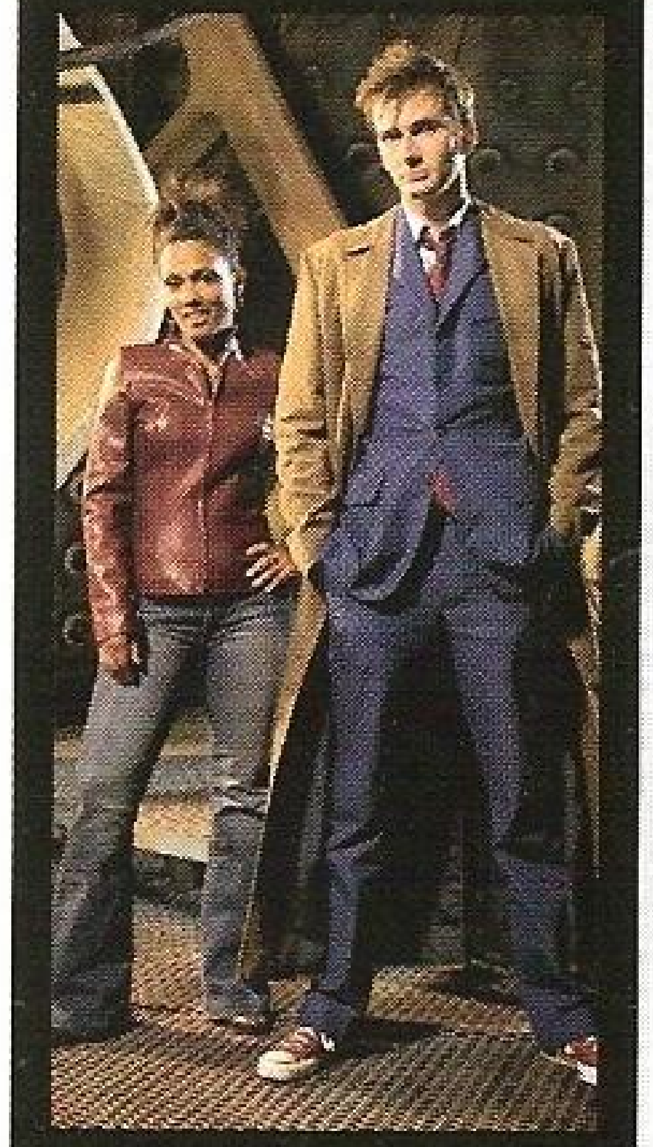
ALL THE LATEST NEWS FROM THE WORLDS OF **DOCTOR WHO**...

DOCTOR·WHO

SERIES THREE

REGULAR CAST

The Doctor	DAVID TENNANT
Martha Jones	FREEMA AGYEMAN



WITH

Leo Jones	REGGIE YATES
Tish Jones	GUGU MBATHA RAW
Clive Jones	TREVOR LAIRD
Francine Jones	ADJOA ANDOH

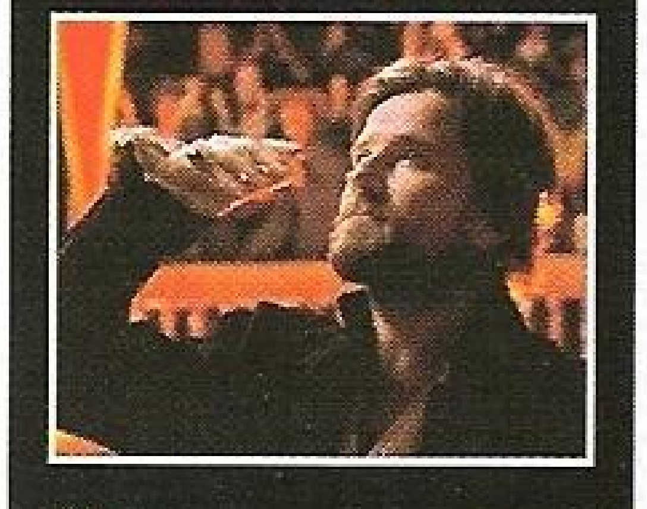
3.1: SMITH AND JONES

Written by	RUSSELL T DAVIES
Directed by	CHARLES PALMER
Florence	ANNE REID
Mr Stoker	ROY MARSDEN

3.2 THE SHAKESPEARE CODE

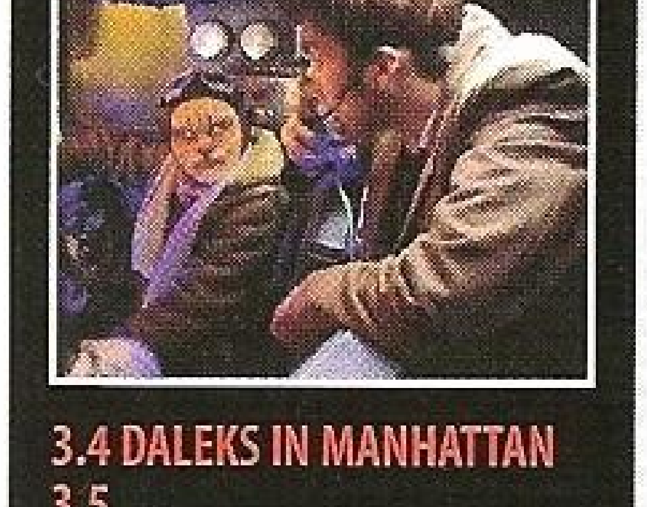
Written by	GARETH ROBERTS
Directed by	CHARLES PALMER
Shakespeare	DEAN LENNOX KELLY

Also co-starring
CHRISTINA COLE, JALAAL HARTLEY
and SAM MARKS



3.3

Written by	RUSSELL T DAVIES
Directed by	RICHARD CLARKE
Thomas Kincade Brannigan	ARDAL O'HANLON
Valerie	JENNIFER HENNESSY



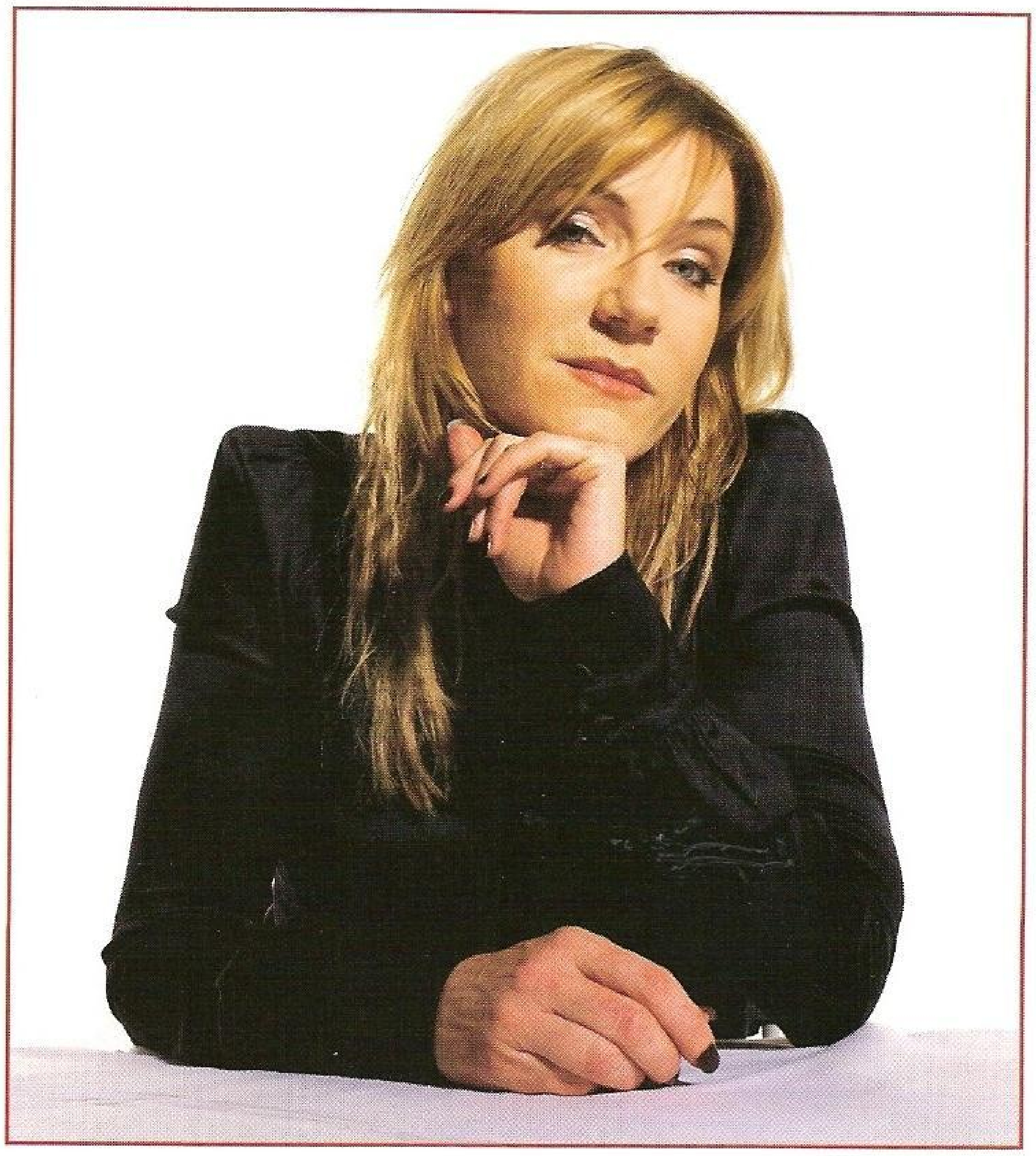
3.4 DALEKS IN MANHATTAN
3.5

Written by	HELEN RAYNOR
Directed by	JAMES STRONG
Dalek voices	NICHOLAS BRIGGS

Also co-starring
MIRANDA RAISON, HUGH QUARSHIE,
RYAN CAIRNES, ANDREW GARFIELD,

The answer to Life, the Universe and Episode 7's title revealed – plus more star names announced...

COLLINS CONFIRMED!



Further casting for the fast-approaching new series of *Doctor Who* has been revealed to **DWM** by BBC Wales. For Episode 7, written by Chris Chibnall, the part of McDonnell will be played by well-known actress **Michelle Collins** [right]. Collins is perhaps best known as the scheming Cindy Beale, appearing in over 200 episodes of BBC One's *EastEnders* between 1989 and 1998. Since then she has gone on to appear in major TV dramas such as *Sunburn, Two Thousand Acres of Sky, Sea of Souls* (with producer Phil Collinson) and *The Last Detective* (with former Doctor Peter Davison). Joining Collins in this episode are **William Ash** as Riley, **Anthony Flanagan** as Scannell, **Matthew Chambers** as Korwin, **Vinette Robinson** as Lerner, **Gary Powell** as Ashton and **Rebecca Oldfield** as Erina. Adding to our tally of Series Three episode titles, it has now been announced that Episode 7 carries the intriguing title *42* – "Yes, spelt with numbers not letters!" confirms showrunner Russell T Davies.

Episode 11, Davies' own *Utopia*, will feature **Rene Zagger** (most recently seen in the BBC's *Robin Hood*), **Chipo Chung**, **Neil Reidman** and **Paul Marc Davis**, plus the lucky winner of the *Blue Peter* competition to appear in *Doctor Who*. **DWM** was on set at the Globe Theatre for the final stages of the contest, and we'll be bringing you a full report and exclusive pictures in a future issue.

Shooting for Block Seven, comprising *42* and *Utopia*, began on 15 January under director Graeme Harper, while preparations for the final Block, comprising the two-part series finale by Davies, are currently underway with director Colin Teague.

In the next issue, *Gallifrey Guardian* hopes to fill in the remaining gaps to bring you a comprehensive round-up of the forthcoming series, plus other places to watch our for *Doctor Who* as the countdown to Series Three begins in earnest...

Drama
DRAMA BEST OF 2006

The results have been published for the BBC website's Best Drama Awards for 2006, with *Doctor Who*, as in the 2005 awards, a clear winner in every single category! The Doctor took the Best Drama award with over 31% of the vote, soundly beating *Robin Hood* (19%), *Jane Eyre* (12%), *Life on Mars* (6%) and *Holby City* (5%). David Tennant and Billie Piper comfortably won the Best Actor and Best Actress awards with around 40% of the vote each, while the Favourite Moment award saw two *Doctor Who* moments in the Top Five – the Daleks vs Cybermen battle at Number 3, and Rose's tearful farewell at Number 1 by a huge margin. Finally, the *Doctor Who* site retained its title as Best Drama Website, with sister show *Torchwood*'s web presence voted into fifth place. The full results can be found at *www.bbc.co.uk/drama/bestof2006/*

A ROSY FUTURE?

BBC ONE CONTROLLER PREDICTS A LONG RUN FOR **DOCTOR WHO**

BBC One Controller Peter Fincham gave some intriguing clues as to the future of *Doctor Who* during DJ Simon Mayo's Radio 5 Live show on Friday 15 December. Responding to a question from a caller as to whether there was any truth to the persistent rumour that *Doctor Who* will end after the fourth series [although **DWM** readers should note that, as yet, a fourth series has not been confirmed by the BBC], Fincham replied: "No, there's no truth to that rumour. We don't necessarily plan years in advance, but *Doctor Who* is so popular [that] I wouldn't see it going anywhere anytime soon."

Another caller to the show raised that other tabloid favourite, how long David Tennant intends to stay with the show, to which Fincham said: "I hope David will be there for the foreseeable future. I mean he's a fantastic Doctor Who. He has a brilliant new assistant in the new series played by Freema Agyeman, and although she plays this character, Martha Jones, who's very different to Rose Tyler, I think that it'll be a great relationship – a very exciting relationship. So I hope David's with us for a good while."

DWM recommends that all readers should take any newspaper stories about the future of *Doctor Who* or its cast with a large pinch of salt – and keep an eye on *Gallifrey Guardian* for any official announcements.

▶ p30

Helen Raynor talks Daleks, pigs and New York City in *Script Doctors*…

▶ p60

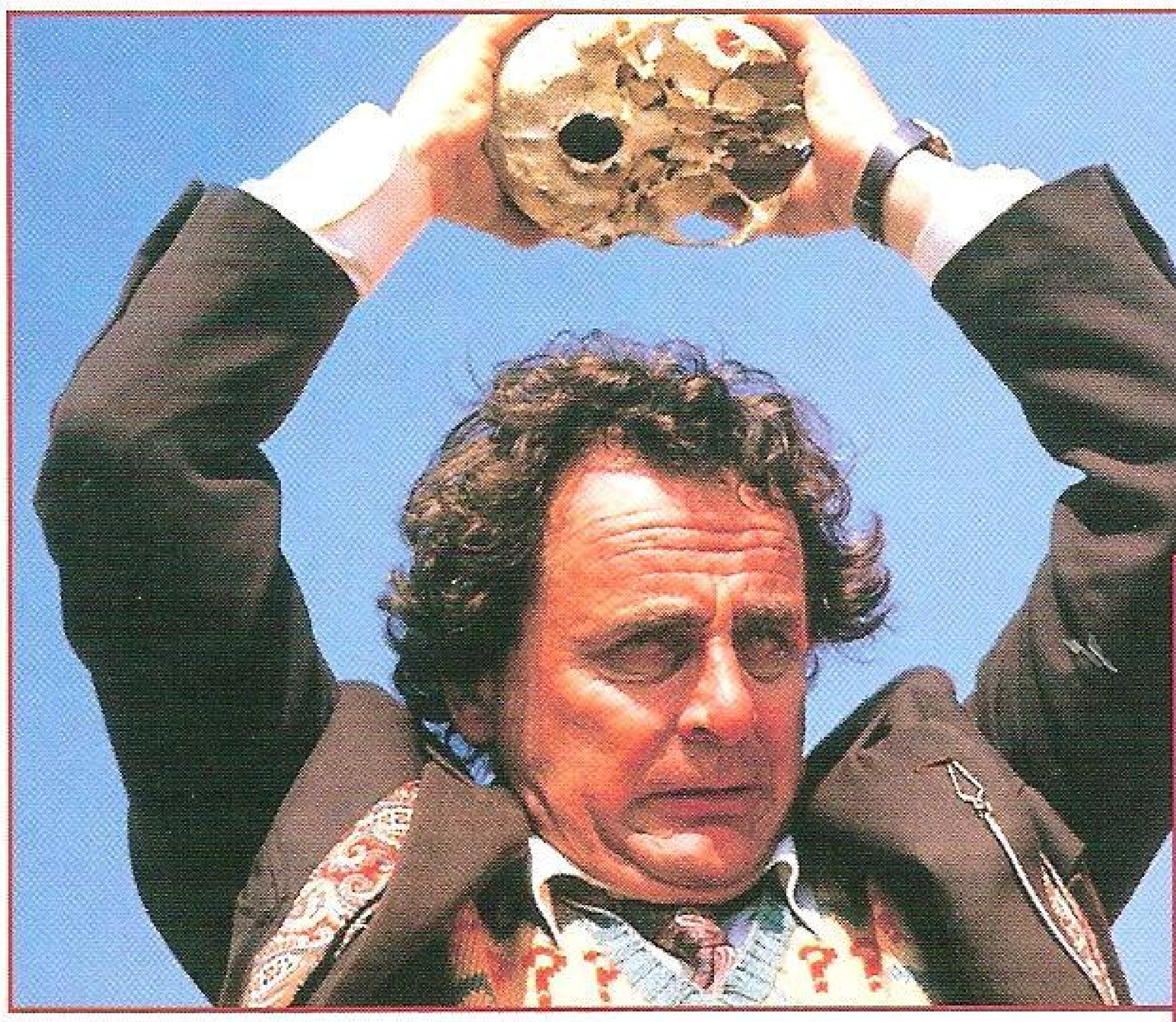
Doctor Who dating tackled by the Three Doctors in *Matrix Data Bank!*

▶ p66

Russell T Davies has trouble sleeping in *Production Notes*…

The final *Doctor Who* story of the 1980s comes to DVD in April…

SURVIVAL TIPS…



The 1989 *Doctor Who* story *Survival*, [above] starring Sylvester McCoy as the Doctor and Sophie Aldred as Ace, comes to DVD this spring, as a double-disc set from 2|entertain.

As well as the three-part story itself, the release features a commentary from McCoy, Aldred and script editor Andrew Cartmel, as well as a bonus commentary on Part Three from the three **DWM** competition winners [see **DWM** 373]. This was recorded on Wednesday 17 January, when **DWM** editor Clayton Hickman and the three lucky winners met with Daniel Hall, Commissioning Editor of Classic *Doctor Who* DVDs for 2|entertain, at London's Angell Sound studios. Pictured right with Clay are (clockwise from far right) winners Niall Boyce, Erykah Brackenbury and Tim Kittel.

Also included on Disc One is *Cat Flap* – a two-part documentary on the making of the story, with the first half covering pre-production, and the second part looking at the shooting and post-production. There are also a number of deleted scenes, out-takes, and continuity trailers from the original transmission, as well as an isolated music score, photo gallery and *Radio Times* listings in PDF format.

Disc Two of the set features the documentary *Endgame*, which looks at the reasons why *Doctor Who* was cancelled by the BBC in 1989, and what the 27th series might have been like had it been produced in 1990. The documentary includes contributions from McCoy, Aldred, Cartmel, writers Ben Aaronovitch and Colin Brake, and then-Head of Drama Peter Cregeen. Also on Disc Two is a 1990 edition of schools' programme *Search Out Science* [inset], featuring McCoy and Aldred in their *Doctor Who* roles; *Little Girl Lost* – a reflective documentary on the character of Ace, featuring Aldred, Cartmel and Ace's creator, Ian Briggs; and clips from the 1997 computer game *Destiny of the Doctors*, featuring Anthony Ainley as the Master.

Survival will go on sale from Monday 3 April, priced £19.99.

DOCTOR·WHO
Made of Steel
BY TERRANCE DICKS

Justin Richards reveals BBC Books' plans for *Doctor Who*…

BBC BOOKS LATEST

BBC Books, now fully part of the Random House Group, has given us details of some of their forthcoming 2007 publications.

As previously reported, there are again three novels published on 19 April, and a further volume in the *Monsters and Villains* series, titled *Creatures and Demons*, out in May. Once again this will include sections on classic enemies – including the Celestial Toymaker, the Quarks, Giant Maggots, the Krynoid and more. It also covers the second half of the 2006 series, picking up where *Aliens and Enemies* left off, and the first half of the forthcoming Series Three. The novels for April are now confirmed as *Sting of the Zygons* by Steve Cole, *The Last Dodo* by Jacqueline Rayner, and *Wooden Heart* by Martin Day.

Justin Richards, Creative Director for BBC Books' *Doctor Who* range, has also given us exclusive advance details of the three novels currently scheduled for the autumn.

"We have three books planned for September, as usual," says Justin, "and it's great to get some more fresh new writers joining the team. That said, they are all names familiar to readers of the 'classic' series novels and all authors with a terrific track record who've come up with amazing proposals. The titles are provisional at the moment – some more than others, but here's what we have for you…

"*Wetworld* is by Mark Michalowski and pits the Doctor and Martha against nasty swamp monsters. Mark's previous *Doctor Who* books have been very well-received and he's a delight to work with. *Forever Autumn* is by Mark Morris, who's written for the *Who* range before, though not for a while [*The Body Snatchers* and *Deep Blue*]. He's become very well known for his horror novels like *The Immaculate* and *Toady*. So expect something really scary…

"We also have Paul Magrs writing a new book for us, though we haven't agreed the title yet. Our working title is *The Wicked Bungalow*, but you can be sure that will change. Well, *almost* sure! Being a Paul Magrs novel, I can't even begin to describe what the story is about without spoiling things – but it's terrific."

Meanwhile, Terrance Dicks' *Doctor Who* 'Quick Reads' novel has been confirmed as *Made of Steel*, featuring the return of the Cybermen. It is published on 1 March, which is Quick Reads World Book Day. The cover can be seen to the left, and **DWM** will be speaking exclusively to Terrance about the book next issue.

ERIC LOREN, FLIK SWANN, ALEXIS CALEY, EARL PERKINS, PETER BROOKE and IAN PORTER

3.6 THE LAZARUS EXPERIMENT

Written by.......... STEPHEN GREENHORN
Directed by..................RICHARD CLARKE

Professor Lazarus...............MARK GATISS
Lady Thaw...................THELMA BARLOW

3.7 42

Written by....................CHRIS CHIBNALL
Directed by.................GRAEME HARPER

McDonnell................. MICHELLE COLLINS
Riley................................ WILLIAM ASH
Scannell ....ANTHONY FLANAGAN
Korwin ....MATTHEW CHAMBERS
Lerner .... VINETTE ROBINSON
Ashton .... GARY POWELL
Erina.........................REBECCA OLDFIELD

3.8
3.9 THE FAMILY OF BLOOD

Written by........................PAUL CORNELL
Directed by.................CHARLES PLAMER

Joan ....JESSICA STEVENSON
Jeremy Baines.................. HARRY LLOYD
Tim Latimer .... THOMAS SANGSTER
Hutchinson......................... TOM PALMER
Rocastle ....PIP TORRENS
Jenny .... REBEKAH STATON
Clark............................ GERARD HORAN
Lucy Cartwright ....LAUREN WILSON
Phillips......................... MATHEW WHITE

3.10

Written by..................... STEVEN MOFFAT
Directed by............. HETTIE MacDONALD

Guest starring
CAREY MULLIGAN, LUCY GASKELL, MICHAEL OBIORA, FINLAY ROBERTSON, IAN BOLDSWORTH and RICHARD CANT

3.11 UTOPIA

Written by...................RUSSELL T DAVIES
Directed by..................GRAEME HARPER

Captain Jack Harkness
.... JOHN BARROWMAN
Also co-starring
RENE ZAGGER, CHIPO CHUNG, NEIL REIDMAN, PAUL MARC DAVIS

3.12 & 3.13

Written by...................RUSSELL T DAVIES
Directed by....................... COLIN TEAGUE

Captain Jack Harkness
.... JOHN BARROWMAN

13 x 45-minute episodes for transmission in the spring on BBC One.

Hit *Doctor Who* spin-off series is renewed for a second outing on BBC Two...

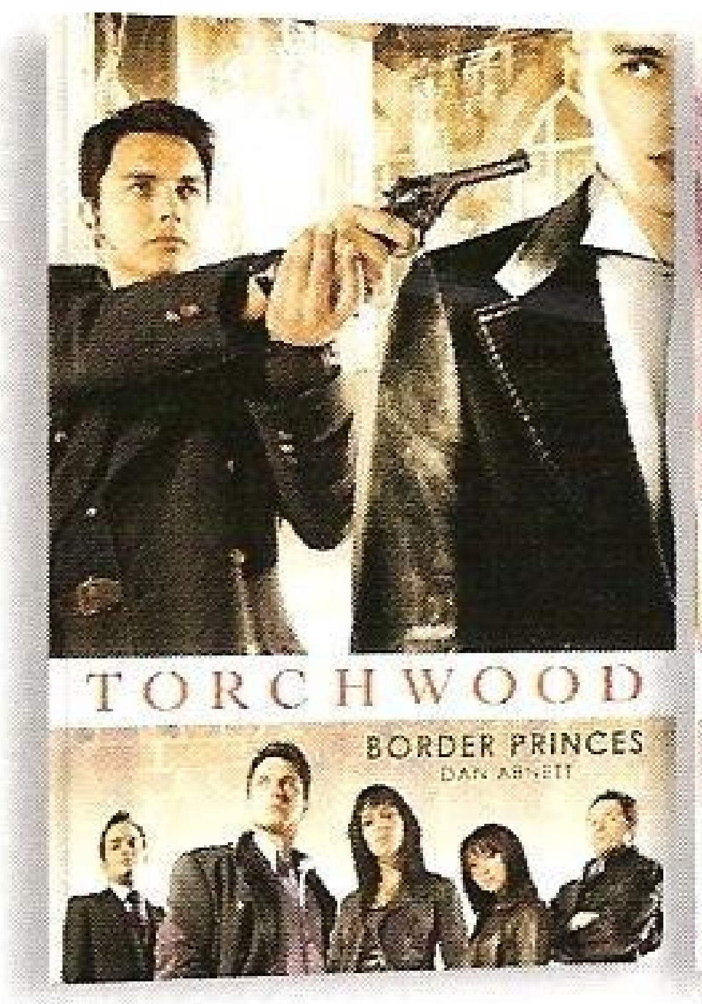
TORCHWOOD TWO!

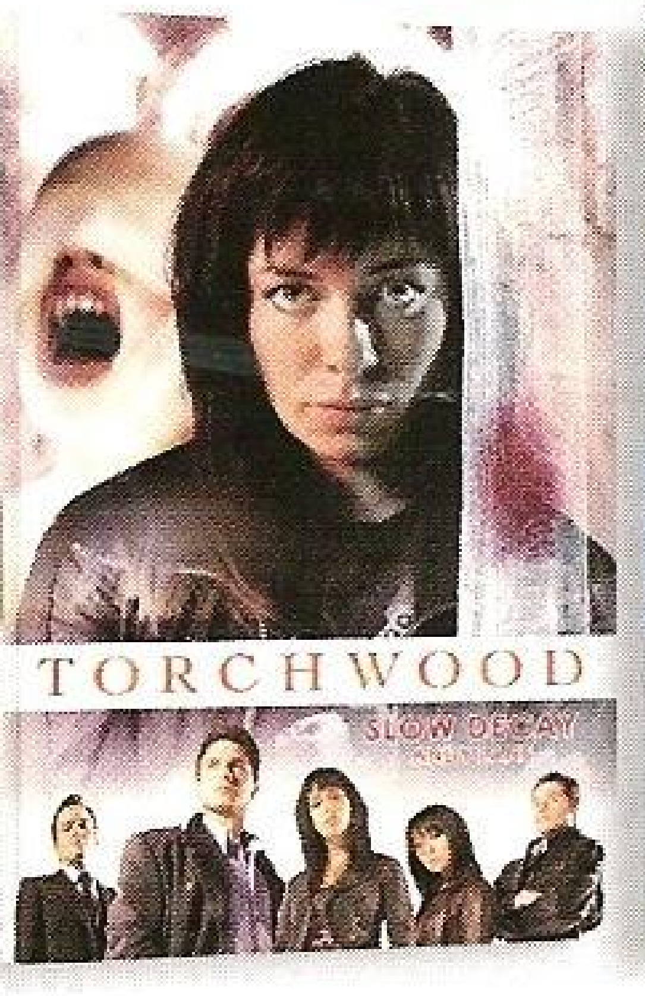
BBC Three's *Doctor Who* spin-off series *Torchwood* has been recommissioned for a second series, following record ratings for its initial 13-episode run. However, Series Two of the drama is to move channels, premièring on BBC Two later in the year. The first series of *Torchwood* has already been screened on BBC Two, with each episode airing on the Wednesday after its Sunday night BBC Three début.

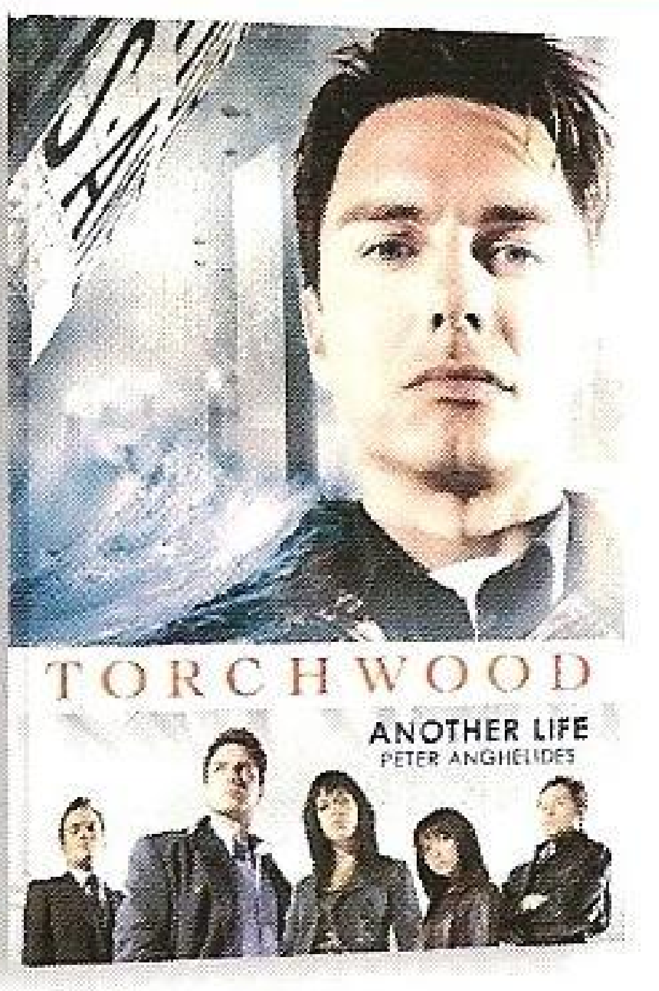
Roly Keating, Controller of BBC Two, said: "Inventive, intelligent and unpredictable, *Torchwood* is a brilliant piece of twenty-first-century fantasy drama. I'm delighted that its second series will be premièring on the channel."

Julian Bellamy, Controller of BBC Three, added: "Breaking all records on BBC Three is no mean feat, and we've been proud to help build *Torchwood* into one of the most talked-about and eagerly-anticipated series of recent years."

Jane Tranter, the BBC's Controller of Fiction, said: "*Torchwood* is a modern and innovative drama that has truly captured the imagination of its audience, and we are very excited that there will be more of the adrenaline-fuelled, action-packed adventures of our team of Torchwood heroes."







Torchwood's executive producer, Russell T Davies said: "The whole team is bristling with ideas and we are delighted that Cardiff is going to be home to more monsters and mayhem."

The second series of *Torchwood*, starring John Barrowman, Eve Myles, Naoko Mori, Burn Gorman and Gareth David-Lloyd, begins filming this Spring. We hope to have more news about the writers for Series Two next issue, and a full round-up of the ratings for Series One can be seen below.

TORCHWOOD FINAL RATINGS

EPISODE	BBC3 AIRDATE	RATING (BBC3 pos)	BBC2 AIRDATE	RATING (BBC2 pos)
1 Everything Changes	22 Oct 2006	2.52m (1st)	25 Oct 2006	3.03m (3rd)
2 Day One	22 Oct 2006	2.50m (2nd)	25 Oct 2006	As above *
3 The Ghost Machine	29 Oct 2006	1.77m (1st)	1 Nov 2006	2.49m (14th)
4 Cyberwoman	5 Nov 2006	1.39m (1st)	8 Nov 2006	2.16m (24th)
5 Small Worlds	12 Nov 2006	1.26m (1st).	15 Nov 2006	2.36m (15th)
6 Countrycide	19 Nov 2006	1.22m (1st)	22 Nov 2006	2.29m (18th)
7 Greeks Bearing Gifts	26 Nov 2006	1.31m (1st)	29 Nov 2006	1.87m (–)
8 They Keep Killing Suzie	3 Dec 2006	1.12m (1st)	6 Dec 2006	1.86m (30th)
9 Random Shoes	10 Dec 2006	1.08m (1st)	13 Dec 2006	2.26m (21st)
10 Out of Time	17 Dec 2006	1.03m (1st)	20 Dec 2006	2.16m (–)
11 Combat	24 Dec 2006	0.83m (1st)	27 Dec 2006	1.98m (24th)
12 Captain Jack Harkness	1 Jan 2007	1.23m (1st)	3 Jan 2007	2.14m (21st)
13 End of Days	1 Jan 2007	As above**	3 Jan 2007	As above**

* The figures for Episodes 1 and 2 were combined for the BBC Two screening. ** The figures for Episodes 12 and 13 were combined for both the BBC Three screening and the BBC Two screening. All data: BARB.

NOVELS, CDs AND DVDs

The first three *Torchwood* tie-in novels have been published by BBC Books, with their CD equivalents set for release on Monday 2 April. John Barrowman, alias Captain Jack Harkness, stopped by BBC Audiobooks' studios on 8 January to record his reading of Peter Anghelides' *Another Life*. Barrowman is also scheduled to record a version of Andrew Lane's *Slow Decay*, while co-star Eve Myles is on board to read Dan Abnett's *Border Princes* in the near future.

Meanwhile, the first of three *Torchwood* DVDs was released on 26 December, including the first five episodes of Series One. The second volume, comprising Episodes 6-9 is released on Monday 26 February, with Volume 3 (Episodes 10-13) following a month later on Monday 26 March. All are priced £24.99.

WIN TORCHWOOD DVDs!

The kind people at 2|entertain have supplied **DWM** with FIVE sets of *Torchwood* Series One Volume Two on shiny DVD, featuring *Countrycide, Greeks Bearing Gifts, They Keep Killing Suzie* and *Random Shoes*, plus plenty of behind-the-scenes fun to keep you going until Series Two reaches BBC Two.
To be in with a chance of winning one, just answer the simple question below:

What sort of monstrous flying creature lives in the rafters of the Torchwood hub?

a) A Pterodactyl
b) A Dragon
c) A Cyclops with a helicopter

Send your answers to us, at the editorial address on page 10, on a postcard or the back of a stuck down envelope marked "I am scuurrrred, Jack!" Entries must reach us by 1 March 2007.

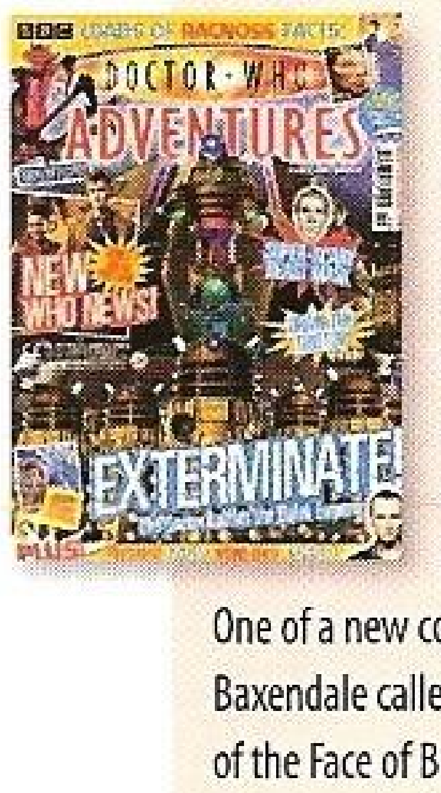
NEWS BITES

BBC AUDIOBOOKS

Wendy Padbury came to BBC Audiobooks' Bath studios on Tuesday 9 January, to record linking narration for *The Dominators*, the soundtrack of which is due for release on CD and download on 7 May. Wendy also recorded a bonus interview, in which she talked about the screen test she gave for the BBC prior to being cast as Zoe, and her memories of the show. Meanwhile, the next three *Doctor Who* novels – *Sting of the Zygons*, *The Last Dodo* and *The Wooden Heart* – are scheduled for audio publication in July, with narrators yet to be confirmed.

In *Who*-related areas, the first series of the Radio 4 comedy *Nebulous* – starring Mark Gatiss and directed by Nick Briggs – is released on CD on 5 February.

ADVENTURES 22 & 23



Issue 22 of *Doctor Who Adventures*, the magazine for younger *Doctor Who* fans, should be on sale now. It includes a fact file on the Empress of the Racnoss; Part One of a new comic strip by Trevor Baxendale called *13 o'clock*; posters of the Face of Boe and the Dalek Emperor; a look at *The Parting of the Ways*; O is for Ood in the *Monster A-Z*; and a free bumper sticker pack.

Issue 23, out on 14 February takes a look at the parallel Earth; the concluding part of *13 o'clock*; an article on the Space Pig; a look at *Aliens of London*; and a free set of Dalek and Cyberman draughts.

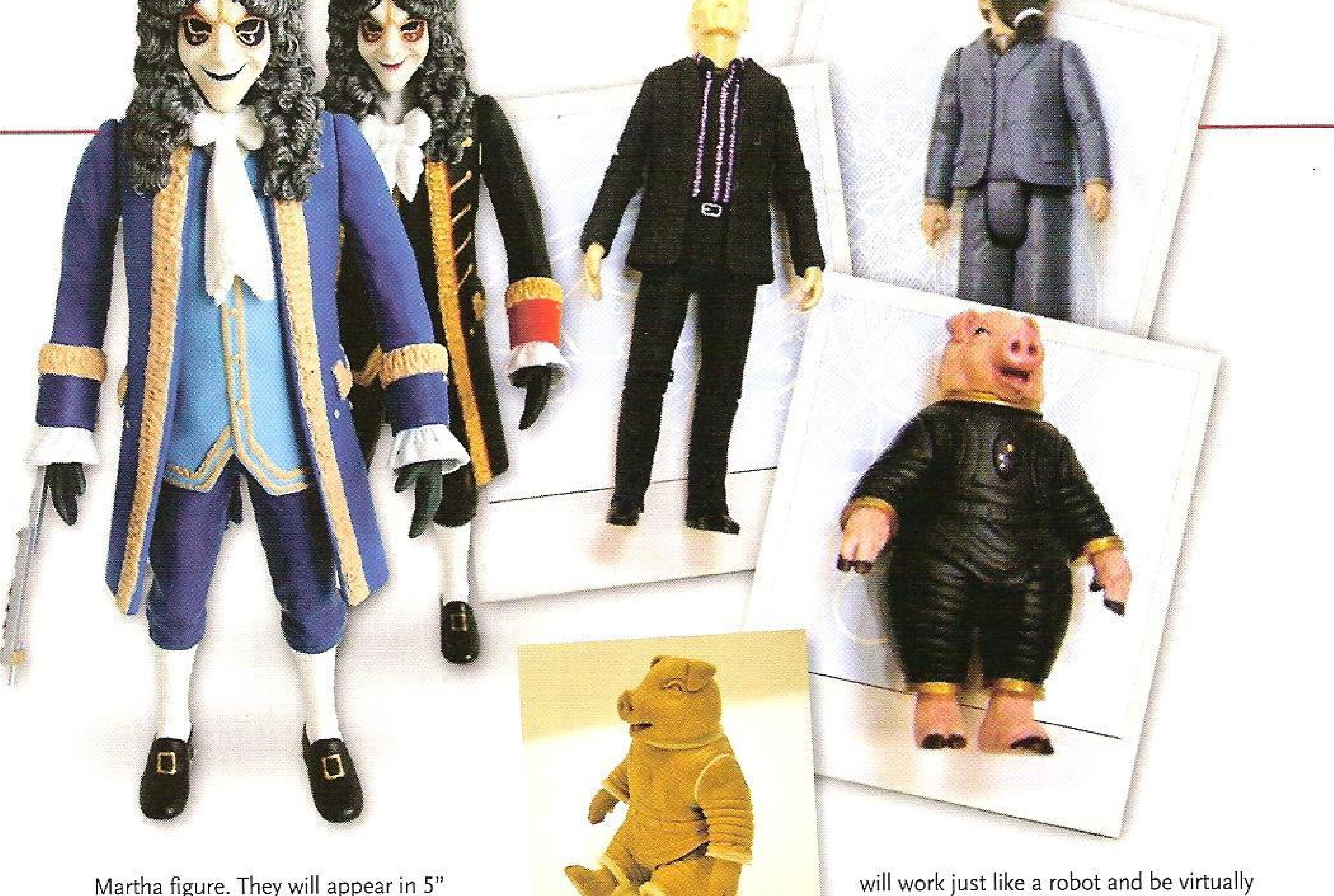
The magazine is £1.99 from all good newsagents.

NEW BATTLE CARDS

The *Doctor Who* card-game *Battles in Time* is launching a new expansion set on 23 February, called *The Annihilator* series. Featuring over 100 new cards, the set features characters from the most recent episodes, including Donna Noble and the Empress of the Racnoss. There are also ultra-rare moving-image cards, including a Sycorax unmasking, a Dalek revealing its inner-mutant, and Toby Zed becoming possessed by the Beast. Each nine-card pack costs £1.50, and packs are also free with the ongoing *Battles in Time* partwork.

New from Character Options...

TOY STORY



Character Options, the company that produces *Doctor Who* toys and models, has announced new products for 2007.

"We're breaking down the action figure range by series rather than 'waves' with each series having its own unique packaging," explains Character's Alasdair Dewar. "So for Series One we have the Autons, the Empty Child and the Space Pig joining the ranks, while for Series Two new figures include the Clockwork men and the Ood.

"We also have a range of Deluxe 5" figures in special packaging coming out. It's no surprise that the first is the gigantic Empress of the Racnoss from *The Runaway Bride*! This will be followed by the 'big old boat race' himself Boe. Then there are 5" gift sets, which are themed sets where we place several collectable figures in a themed pack – thus the Genesis Ark and *Doomsday* sets.

"The 12" range is also increasing and again we have the Clockwork robots, with their removable masks and the Ood, plus a pretty damn cool Doctor in Spacesuit from *The Impossible Planet*.

"As far as Series Three goes, the obvious additions will be an amended outfit for the Doctor and the new Martha figure. They will appear in 5" and 12" sizes. There will also be some other yet-to-be-revealed new aliens and monsters – some of which you'll have seen briefly in the trailer at the end of the Christmas episode. I'm particularly glad that the Black Dalek is back, as he's just so cool!

"Last, but by no means least, we're developing two deluxe new Dalek items for 2007. First is an 18" 'Voice Controlled' bronze Dalek. We're calling this 'the Supreme Dalek' and it will work just like a robot and be virtually self aware. He will go on patrol guard an area follow commands, map his surroundings, find a moving object and track it all on his own... but make him angry (which is easy with a Dalek, to be fair!) and he will take his place as the supreme being of the universe and exterminate you. Daleks don't take well to being told what to do!

"The second item is the remote-controlled Dalek Vision. Again, this is an 18" tall bronze Dalek, but has a camera in the eyepiece and a colour monitor on the handset, so you can literally pilot him remotely. I had a go on the prototype in Hong Kong last week and it's fabulous..."

Audio producers plan an epic return for the Doctor's deadliest enemies...

DALEKS AUDIO INVASION!

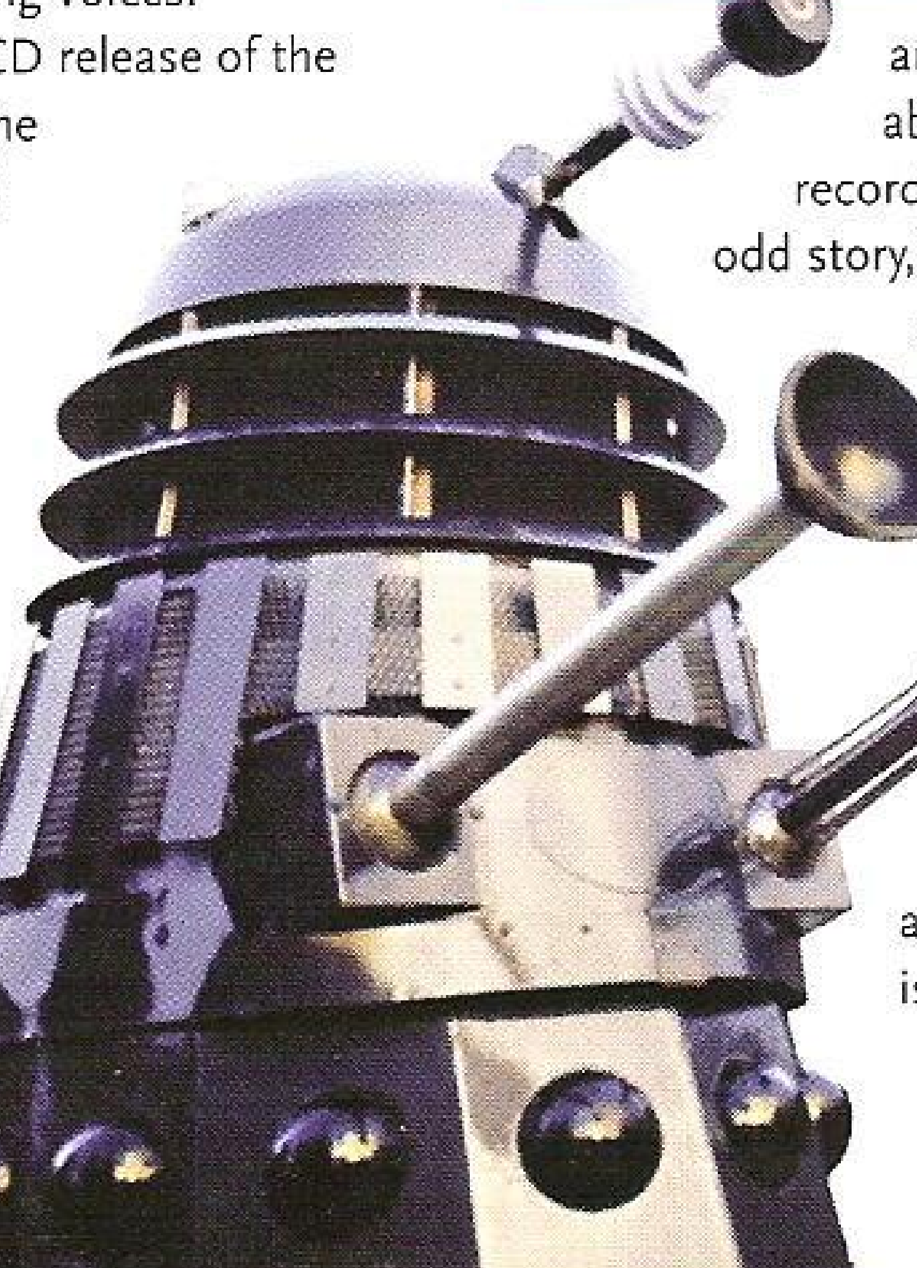
Before the Daleks invade Manhattan on your TV screens, it seems they're stopping off *en route* at the Big Finish production offices... in a big way.

"Honestly, it's not just because I do the Dalek voices!" claims Big Finish co-executive producer Nick Briggs. "And I should say that they're emerging in many different contexts."

DOCTOR WHO
FEAR OF THE DALEKS

To kick off, this month sees *Fear of the Daleks* [the cover is pictured left] featuring Wendy Padbury reading a brand new Second Doctor adventure. "It involves virtual reality and Daleks inhabiting the personality of somebody," explains Nick, who once again provides the grating voices.

Also out now is the CD release of the concluding episode of the BBC7-transmitted *Blood of the Daleks* with Paul McGann's Doctor and Sheridan Smith as Lucie Miller doing battle with two Dalek factions.



Coming in March is the eagerly-awaited *Renaissance of the Daleks*, starring Peter Davison and Sarah Sutton [pictured above at the January recording]. "It's a beautifully odd story," says Nick, "which at one point a member of the production team likened to *The Chase*, but written by Stephen Hawking!"

DWM can also exclusively reveal that Big Finish's acclaimed spin-off audio series, *Dalek Empire*, is set to return in 2007.

"We gave *Dalek Empire* a little rest last year and did *Cyberman* instead. There are plans for a second *Cyberman* series, but we always had plans in mind to return to *Dalek Empire*. And the fact that so many people asked for it to return really spurred us on."

The fourth *Dalek Empire* is entitled *The Fearless*. "It takes place during the timeline of the first *Dalek Empire* series and does feature at least one of the original characters," says Nick. "However, there is a new leading character and no prior knowledge of any of the previous serials is necessary. It's a story from a different perspective set against a backdrop that those who've enjoyed *Dalek Empire* before will recognise, but that newcomers will still be able to understand and engage with.

"We're exploring some great ideas for casting as well and will hopefully be in a position to reveal all to **DWM** very soon!" says Nick, while confirming, "And funnily enough, I'll be in it too, as well as writing, directing and doing the music. My duties as executive producer of the range leave me a little short of time these days, so I will be handing the job of sound design to an exciting newcomer to Big Finish."

The storylines for *The Fearless* have been approved by the BBC and scripts are currently being written, with studio sessions planned for May. The four-part series will be released from September to December.

NEW BLAKE'S 7

Terry Nation's *Blake's 7* is being revived as a trilogy of hour-long audio dramas initially for internet streaming over 36 five-minute episodes in the spring prior to a CD release. Recording took place in December with *Tooth and Claw*'s Derek Riddell as Blake and Charley Pollard actress India Fisher also cast. *Remembrance of the Daleks*' Ben Aaronovitch and *Ghost Light*'s Marc Platt are behind the scripts. More info at *www.b7media.com*

CHARITY SCREENING

Charity group Hyde Fundraisers is hosting a special screening of *Army of Ghosts* and *Doomsday* at Cineworld in Ashton on 3 March, in order to help support the BBC's Children In Need appeal. Ticket details can be found at *www.hydefundraisers.com*

NEW EXHIBITIONS

Manchester plays host to a new *Doctor Who* exhibition of props and costumes between 31 March and 5 November 2007, at the Museum of Science and Industry. Meanwhile, the West Country is set to have its own *Doctor Who Up Close* experience sited at Land's End, which opens at Easter weekend (7 April 2007). More info at *www.doctorwhoexhibitions.com*

IN THE SHOPS

Your guide to all the upcoming *Doctor Who* DVDs, CDs, books and magazines...

FEBRUARY

MONDAY 5

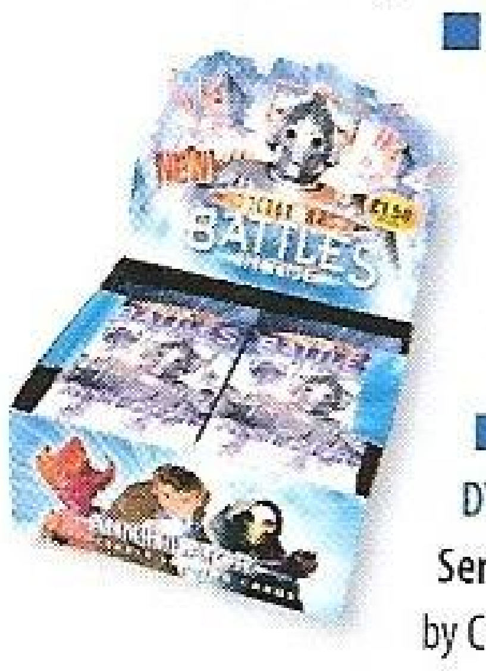
CD Doctor Who: The Gunfighters by Donald Cotton [First Doctor, Steven and Dodo] *BBC Audiobooks* £13.99

SATURDAY 9

Mag Doctor Who Battles in Time #11 *GE Fabbri £2.50*

WEDNESDAY 14

Mag Doctor Who Adventures #23 *BBC Magazines £1.99*



SATURDAY 23

Mag Doctor Who Battles in Time #12 (with new Annihilator cards) *GE Fabbri £2.50*

TUESDAY 26

DVD Torchwood: Series One – Part 2 by Chris Chibnall, Toby Whithouse, Paul Tomalin, Dan McCulloch and Jacquetta May *£24.99 2|entertain*

WEDNESDAY 28

Mag Doctor Who Adventures #24 *BBC Magazines £1.99*

ALSO THIS MONTH

CD Doctor Who: Nocturne by Dan Abnett [Seventh Doctor, Ace and Hex] *Big Finish £14.99*

CD Doctor Who: Blood of the Daleks – Part 2 by Steve Lyons [Eighth Doctor and Lucie] *Big Finish, £10.99*

CD Bernice Summerfield: The Tub Full of Cats by Daniel O'Mahony *Big Finish £10.99*

MARCH

MONDAY 1

DWM Issue 380 *Panini £3.99*

Novel Doctor Who: Made of Steel by Terrance Dicks [Tenth Doctor and Martha] *BBC Books £2.99*

WEDNESDAY 14

Mag Doctor Who Adventures #25 *BBC Magazines £1.99*

TUESDAY 26

DVD Torchwood: Series One – Part 3 by Cath Tregenna, Noel Clarke and Chris Chibnall *£24.99 2|entertain*

ALSO THIS MONTH

CD Doctor Who: Renaissance of the Daleks [Fifth Doctor] *Big Finish £14.99*

CD Doctor Who: Horror of Glam Rock by Paul Magrs [Eighth Doctor and Lucie] *Big Finish £10.99*

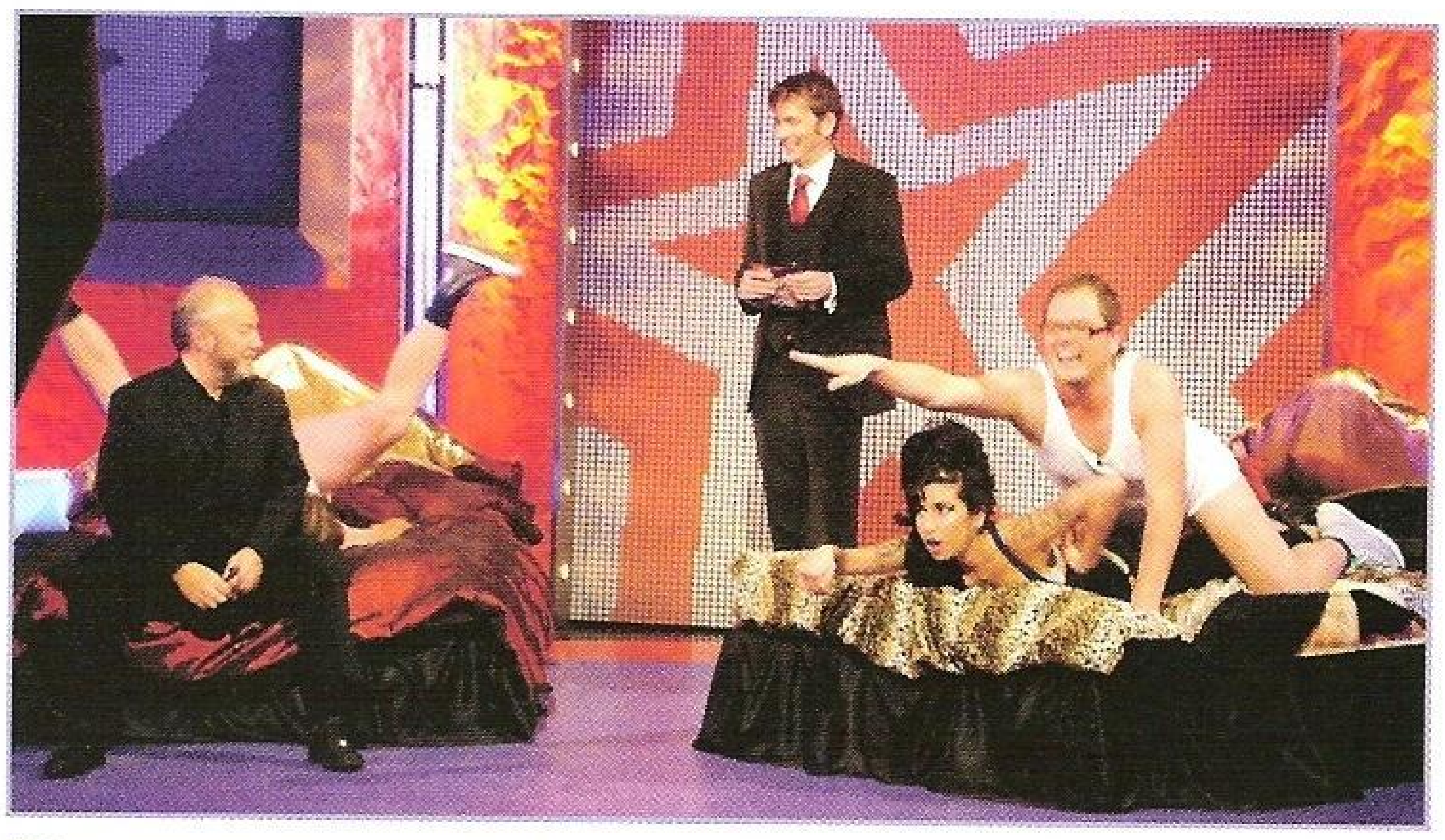
Short Story Collection Doctor Who: Short Trips – Destination Prague edited by Steven Savile *Big Finish £14.99*

All release dates are subject to change, and all prices are RRP.

BEYOND THE TARDIS

POLICE PUBLIC CALL BOX
FREE

DOMINIC MAY tells us what Doctor Who's movers and shakers have been up to away from the series...



WHO'S IN WHO'S WHO?

David Tennant, who seemed to enjoy his turn as guest host of *The Friday Night Project* on 5 January [pictured above], was among 1,000 new entries included in *Who's Who 2007*, which was published on 3 January (Cost £145). Tennant and **Bonnie Langford** will appear in the video of new *Comic Relief* single *500 Miles* by *Love & Monsters*' **Peter Kay** and **Matt Lucas** due in March. Tennant attended the latter's pantomime-themed civil partnership reception on 17 December wearing the Buttons costume he also used for Virgin Radio's *Christian O'Connell Show* pantomime on 21 December. Other guests at Lucas' reception were **Russell T Davies**, **Mark Gatiss** and, er, **Clayton Hickman**.

BARROWMAN'S BIG FINISH

John Barrowman saw out 2006 in a typical explosion of activity. On 9 December he watched his *Torchwood* co-star **Naoko Mori** in *Avenue Q*, visiting her backstage along with **Burn Gorman**. He gave a home to 12-year-old cocker spaniel Teagan (Jovanka?!), who he fell for while supporting *Dogs Trust's A Dog is for Life, Not Just for Christmas* campaign (covered by *K9* magazine!). He was interviewed in *Scotland* magazine and January's *Gay Times*. On 27 December he was kilted for his civil partnership with Scott Gill at St David's Hotel, Cardiff (covered by *OK*), still finding room to perform in panto the same day. He appeared on BBC One's *How Do You Solve a Problem Like Maria?: Connie's Story* (also 27 December), BBC Two's *It Started With Swap Shop* (28), discussed his spiritual beliefs on *Heaven & Earth* and was a contestant on *The Big Finish* (both BBC One on New Year's Eve).

ECCLESTON'S SCI-FI HEROICS

Christopher Eccleston's new series *Heroes*, in which he plays Claude, comes to the UK Sci-Fi Channel on 19 February ahead of its BBC Two screening. Eccleston joins from Episode 12. His performance in ITV1's *The Perfect Parents* was broadcast on 28 December.

BILLIE GOES WEST

Billie Piper makes her West End début on 20 February when previews of *Treats* by Christopher Hampton, in which she stars as Ann, begin at the Garrick Theatre ahead of a 28 February opening night (box office 020 7484 5085). She was a guest on *The New Paul O'Grady Show* (13 December) a few days ahead of **Catherine Tate**. Billie also appeared on BBC One's *Breakfast* on 15 January, and admitted that she watched *The Runaway Bride* on Christmas Day – and sobbed all the way through it!

OTHER STAGES

After launching at the Churchill Theatre, Bromley (23 April – 5 May), *Bedroom Farce*, starring **Colin Baker** as Ernest, visits The Lowry Theatre, Salford (7-12 May) and The Wycombe Swan (14-19 May). The first six months of 2007 find **Frazer Hines** on tour as Inspector Thomas in Agatha Christie's *The Unexpected Guest*. During February and March it plays Milton Keynes, Richmond, Cheltenham, Southend, Wolverhampton, Barnstaple, Cardiff, St Helier and Eastbourne. **Louise Jameson** has reprised the role of Mrs Green, appearing opposite Steven Berkoff in his play *Sit and Shiver*, running until 18 February at the Hackney Empire (020 8985 2424).

AWARDS

Winners of the 2007 *Broadcast Awards* were due for announcement on 24 January. For Best Drama Series or Serial *Doctor Who* was in competition with **Matthew Graham**'s *Life on Mars* (also up for Best New Programme), the second series of which will be available on DVD from 2 April. **Catherine Tate** won Best TV Comedy Actress at the 2006 British Comedy Awards on 13 December.

QUICKIES

Paul McGann's film *Gypo* obtains DVD release on 12 February. **Mary Tamm** was Fliss Robson in *Holby City* (14 December). **Bonnie Langford**, who appeared on *Celebrity Who Wants to Be a Millionaire* on 30 December, and Sandi Toksvig are currently planning future TV and radio shows to appear in together. **Graeme Harper** directed *Robin Hood* episodes *Peace? Off!* (9 December) and *Dead Man Walking* (16 December). *Sarah Jane Adventures*' **Phil Ford** has two scripts in BBC One's *Waterloo Road*. The seventh BBC Two series of *Doctor Who* audio and comic strip writer **Nev Fountain**'s *Dead Ringers* is due in February.

BILLIE DOWNLOADED!

Changes in the rules for the Official UK Singles Chart have led to a number of organised attempts to get particular songs into the countdown. From January 2007, any song legally downloaded as a single track is eligible for the chart – until now, strict rules have been in place that only songs with a physical CD counterpart can be included in the rundown. Likewise, tracks with their CD equivalent deleted have also been barred from charting on download-only sales. Last year, for example, these rules prevented ELO's *Mr Blue Sky* from re-entering the UK Top Ten in the week following *Love & Monsters*' transmission.

The changes to the chart rules have led to a fan campaign to get Murray Gold and Neil Hannon's song *Love Don't Roam* into the chart, despite the fact that it has not been officially released as a single. The song was heard at the wedding reception in the Christmas Special, *The Runaway Bride*. Radio 1 DJ Chris Moyles has also been urging his listeners to exploit the new rules and get a long-since deleted single back into the Official UK Chart. Moyles [left] nominated Billie Piper's 1999 hit *Honey to the Bee* as the track for his experiment, suggesting that listeners could download the song between 15 and 20 January.

This issue went to press before the unveiling of the new chart on Sunday 21 January, but early sales flashes suggested that Moyles' campaign would be more successful than that of the *Doctor Who* fans, despite their scheme being mentioned in both *The Guardian* and *The Sun*. *Honey to the Bee* had entered the daily iTunes Top Ten by Thursday 18, and looked on course for an overall Top 40 re-entry. *Love Don't Roam*, however, was looking unlikely to trouble the Top 200...

PUBLIC IMAGE

TOM SPILSBURY LOOKS AT HOW DOCTOR WHO AND ITS SPIN-OFFS FARED IN THE CHRISTMAS RATINGS...

The 2006 *Doctor Who* Christmas Special, *The Runaway Bride*, was a runaway success for BBC One on Christmas Day, with an average of 9.35 million viewers (a 38% share) tuning in across the hour. Competition from other channels was much more fierce than *Doctor Who* has faced in recent history – ITV1 screened a key hour-long episode of its popular soap opera *Emmerdale*, which attracted 7.69 million viewers, while Channel 4 had a special edition of its top-rating quiz show, *Deal or No Deal*, which tempted 2.72 million. Against such tough opposition, *Doctor Who*'s audience figure is quite staggering – not only did this see the programme record over 9 million viewers for the third time in 2006, but this was the series' highest overall audience since *last* Christmas, when *The Christmas Invasion* rated with 9.84 million viewers.

The Runaway Bride was well up on *Doctor Who*'s average 2006 rating, while *Emmerdale* and *Deal or No Deal* were clearly affected by the lure of the Doctor – both shows had much lower figures on Christmas Day than their other editions shown during the week.

Christmas Day saw much healthier viewing figures than usual all round, with the first of a two-part *Vicar of Dibley* coming out on top overall with an incredible 12.39 million viewers. Two episodes of *EastEnders* (9.40 million for the 6.30pm episode, and a massive 11.56 million for the 9.30pm edition which saw the demise of Pauline Fowler), joined the Doctor, the Vicar, *Little Britain Abroad* (8.87 million) and *Strictly Come Dancing* (7.83 million) in securing a Christmas Day victory for BBC One over all other channels. Soap opera *Coronation Street* (10.20 million) was ITV1's main success on Christmas night, while the channel's best-performing non soap, the *Doc Martin* Special (5.88 million), fell foul of the *Dibley* effect, and was well down on its usual 8 million-strong audience.

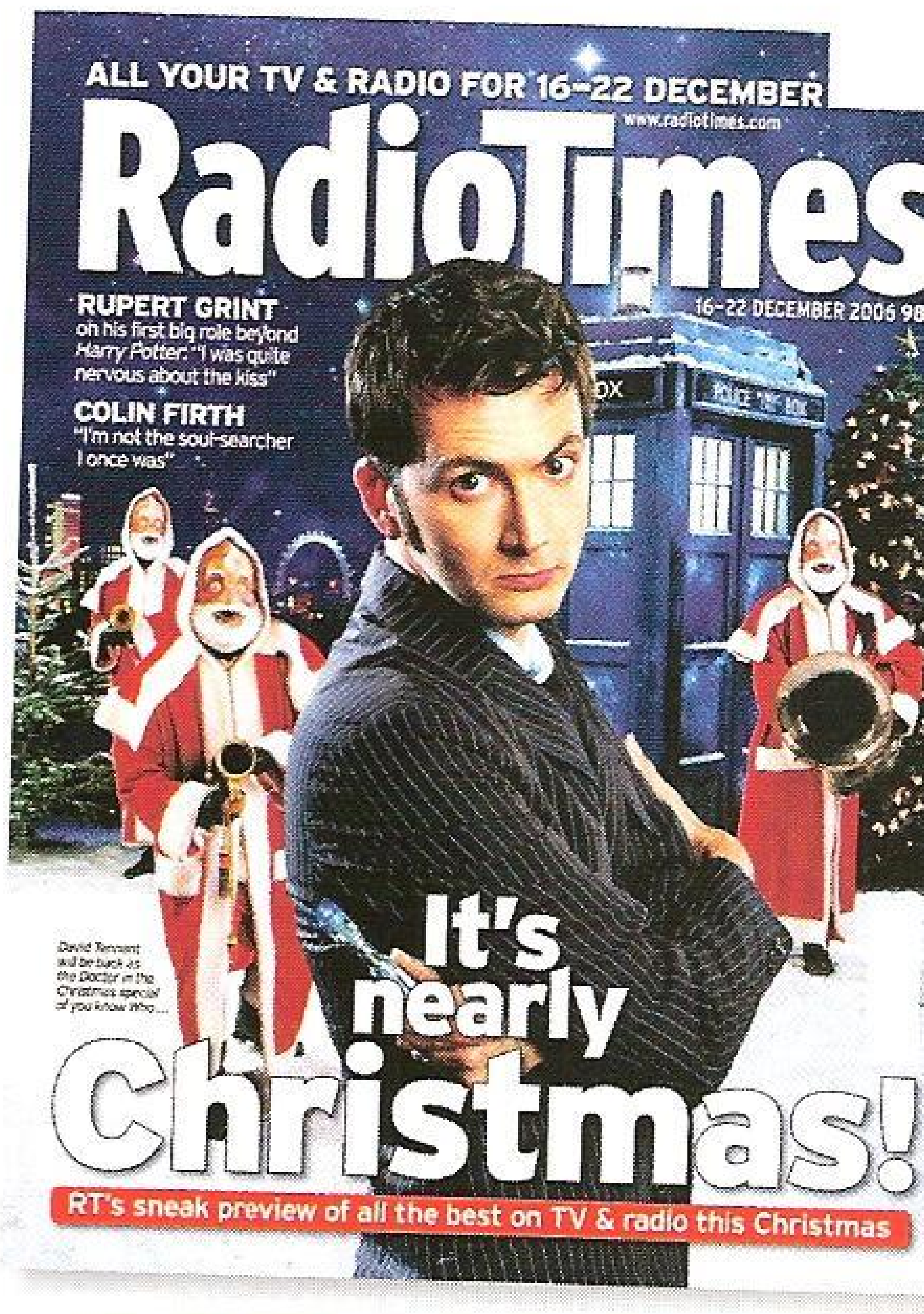
Overall *The Runaway Bride* was the tenth most-watched programme in the week covering 25-31 December, behind only *The Vicar of Dibley*, four (out of the week's six) episodes of *EastEnders*, three (out of four) *Coronation Streets*, and the Boxing Day film première of *Pirates of the Caribbean* (9.48 million). This chart position gives *Doctor Who* a hattrick of Top Ten placings following *Army of Ghosts* (7th) and *Doomsday* (8th) at the end of the last series. The only other time this has happened in all 43 years of *Doctor Who* was the trio of episodes covering *The Christmas Invasion*, *New Earth* and *Tooth and Claw*. Will *Smith and Jones* help set a new *Doctor Who* record on its transmission?

2006'S TOP-RATED TELEVISION SERIES

CORONATION STREET
EastEnders
BBC
Strictly Come Dancing
DOCTOR WHO
Emmerdale

Pos (last)	**TV series** (Channel)	**Average**	**Highest** (Date)	**Lowest** (Date)
1 (1)	**CORONATION STREET** (ITV1)	**10.18m**	**12.60m** (13 Mar)	**6.87m** (30 Jun)
2 (–)	**WILD AT HEART** (ITV1)	**9.67m**	**10.83m** (29 Jan)	**9.01m** (19 Feb)
3 (2)	**EASTENDERS** (BBC One)	**9.16m**	**12.33m** (2 Jan)	**4.11m** (13 Jul)
4 (–)	**DANCING ON ICE** (ITV1)	**9.12m**	**11.68m** (4 Mar)	**6.73m** (14 Jan)
5 (10)	**STRICTLY COME DANCING** (BBC One)	**8.53m**	**12.11m** (23 Dec)	**6.71m** (14 Oct)
6 (7)	**HEARTBEAT** (ITV1)	**8.24m**	**9.66m** (22 Jan)	**5.68m** (31 Dec)
7 (18)	**NEW TRICKS** (BBC One)	**8.00m**	**8.73m** (22 May)	**7.10m** (24 Apr)
8 (3)	**I'M A CELEBRITY... GET ME OUT OF HERE!** (ITV1)	**7.96m**	**10.05m** (1 Dec)	**6.67m** (3 Dec)
9 (9)	**THE ROYAL** (ITV1)	**7.94m**	**9.09m** (26 Mar)	**6.22m** (24 Sep)
10 (12)	**DOCTOR WHO** (BBC One)	**7.83m**	**9.35m** (25 Dec)	**6.08m** (10 Jun)
11 (–)	**PLANET EARTH** (BBC One)	**7.81m**	**9.41m** (5 Mar)	**6.02m** (10 Dec)
12 (–)	**AGATHA CHRISTIE'S MARPLE** (ITV1)	**7.79m**	**8.74m** (5 Feb)	**6.58m** (30 Apr)
13 (4)	**THE X FACTOR** (ITV1)	**7.63m**	**10.78m** (16 Dec)	**3.46m** (12 Aug)
14 (6)	**EMMERDALE** (ITV1)	**7.63m**	**9.86m** (13 Mar)	**3.38m** (5 Jul)
15 (8)	**MIDSOMER MURDERS** (ITV1)	**7.44m**	**8.94m** (5 Mar)	**5.80m** (10 Sep)
16 (16)	**ANT & DEC'S SATURDAY NIGHT TAKEAWAY** (ITV1)	**7.22m**	**8.21m** (21 Oct)	**5.21m** (23 Sep)
17 (15)	**CASUALTY** (BBC One)	**7.22m**	**8.29m** (30 Dec)	**5.81m** (30 Sep)
18 (26)	**SILENT WITNESS** (BBC One)	**6.87m**	**7.30m** (14 Aug)	**6.15m** (16 Jul)
19 (–)	**LIFE ON MARS** (BBC One)	**6.77m**	**7.46m** (9 Jan)	**6.27m** (16 Jan)
20 (–)	**SOAPSTAR SUPERSTAR** (ITV1)	**6.67m**	**8.61m** (14 Jan)	**5.53m** (10 Jan)
21 (11)	**DALZIEL AND PASCOE** (BBC One)	**6.63m**	**7.32m** (4 Apr)	**5.94m** (27 Mar)
22 (–)	**NATIONAL LOTTERY: IN IT TO WIN IT** (BBC One)	**6.54m**	**7.27m** (19 Aug)	**5.60m** (22 Jul)
23 (–)	**JANE EYRE** (BBC One)	**6.43m**	**7.09m** (15 Oct)	**5.80m** (1 Oct)
24 (–)	**MY FAMILY** (BBC One)	**6.36m**	**7.42m** (17 Mar)	**5.09m** (25 Dec)
24 (–)	**BLUE MURDER** (ITV1)	**6.36m**	**7.03m** (27 Oct)	**5.31m** (10 Nov)
26 (23)	**HOLBY CITY** (BBC One)	**6.31m**	**7.88m** (28 Feb)	**4.17m** (7 Jun)
27 (27)	**JUDGE JOHN DEED** (BBC One)	**6.31m**	**7.17m** (3 Feb)	**5.59m** (17 Feb)
28 (–)	**NORTHERN LIGHTS** (ITV1)	**6.27m**	**6.84m** (30 Jan)	**5.80m** (23 Jan)
29 (–)	**ROBIN HOOD** (BBC One)	**6.19m**	**8.56m** (7 Oct)	**4.82m** (16 Dec)
30 (–)	**NATIONAL LOTTERY: 1 vs 100** (BBC One)	**6.13m**	**6.81m** (14 Oct)	**4.96m** (30 Sep)

Source: BARB. Programmes are ranked by average viewing figures during 2006, excluding repeats. In order to calculate an average, at least three editions must have been broadcast in 2006. For this reason, one-off events (such as *The Eurovision Song Contest*), and sporting events *etc* are excluded.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RUPERT GRINT
on his first big role beyond Harry Potter: "I was quite nervous about the kiss"
COLIN FIRTH
"I'm not the soul-searcher I once was"
David Tennant will be back as the Doctor in the Christmas special of you know who...
It's nearly Christmas!
RT's sneak preview of all the best on TV & radio this Christmas

OTHER DOCTOR WHO-RELATED PROGRAMMES also fared well over the Christmas period. A BBC One repeat of *The Christmas Invasion* at 4.20pm on Sunday 17 December got over 2.1 million tuning in and was, on average, the most-watched programme over the 60 minutes. BBC One's Christmas Day Special of *Doctor Who Confidential*, *Music and Monsters*, slightly lost out to many families' Christmas dinners, attracting around 1.5 million at 1pm. This was, however, a record figure for *Confidential*, which has, at times, attracted up to 1 million viewers in its more usual BBC Three slot.

The Sarah Jane Adventures Special, *Invasion of the Bane*, was a big hit on New Year's Day, attracting an 'overnight' figure of 2.9 million viewers, beaten only by Channel 4's *Deal or No Deal* (4.1 million) over the hour. This is an excellent start for the spin-off show, with most CBBC programmes rarely reaching as many as 1 million viewers. CBBC's biggest hits in 2006 were *Blue Peter* (averaging 0.9 million), *Totally Doctor Who* (0.8 million) and *Grange Hill* (0.7 million). *The Sarah Jane Adventures* had the advantage of being broadcast on a bank holiday, so it will be interesting to see how it holds up in the regular CBBC schedule. Broadcast between 4.50 and 5.50pm, *Invasion of the Bane* intruded into the usual *Neighbours* slot, with Sarah's audience figure comparing favourably with the Aussie soap, which generally averages between 2.5 and 3 million viewers. *Torchwood* has also kept up its high figures for BBC Three, and you can find a round-up of all the Series One figures on page 6.

FINALLY, THE CHART YOU SEE TO THE LEFT SHOWS just how well *Doctor Who* has fared in 2006 against other top-rating television series. As in the previous year's chart [see **DWM** 366], *Coronation Street* again leads the pack – although this time with almost one million fewer viewers than in 2005. *Doctor Who* manages to improve by two places over 2005, claiming a prestigious spot in the Top Ten. Along with *New Tricks*, *Doctor Who* is BBC One's most popular drama series, with the channel's Saturday night '*Doctor Who* autumn replacement', *Robin Hood*, lagging far behind in overall 29th position. Other BBC One dramas such as *Spooks* and *Hustle* just miss the Top 30 altogether, despite averaging a still-healthy 6 million viewers.

Even more impressively, *Doctor Who* beats ITV1 ratings juggernauts such as *Emmerdale* and Simon Cowell's *The X Factor*. Will Cowell's new ITV1 shows *Britain's Got Talent* and his search to find stars for *Grease* prove to be tougher challenges this year...?

DWMAIL

DOCTOR WHO
RING IN THE NEW!

DWMAIL, Doctor Who Magazine,
Panini House, Coach and Horses Passage,
The Pantiles, Tunbridge Wells, Kent, TN2 5UJ

E-mail: dwm@panini.co.uk
(marked 'DWMail' in the subject line)

Your views on The Runaway Bride, Torchwood *and* The Sarah Jane Adventures *have kept our Inbox full to bursting over the past month or so...*

> "As Christmas entertainment, *The Runaway Bride* was thrilling, heart-in-the-mouth, darn good television."

BRIDE AND JOY!

7 o'clock Christmas Day loomed in our house and apart from the muffled yells of my gagged brothers, nothing could spoil my watching of *The Runaway Bride*. It was, in a word, perfect.

The special effects, the storyline and the villain were all amazing and the aftermath of Rose's departure and seeing what she meant to the Doctor was exceptionally well handled. Some scenes had me in hysterics, in tears and clutching at my brand new sonic screwdriver (yes, I am over 20).

The one-liners by Donna and the Doctor will go down in *Who* history along with the First Doctor's "I will come back" speech and the Seventh's predisposition for tea. Marvellous!

I just want to thank the whole *Doctor Who* universe for such a fantastic Christmas. The concert in Cardiff, *The Sarah Jane Adventures*, *Torchwood* and, of course, the amazing *Runaway Bride* made the whole season go with a bang. I can't wait for the new series, but at least I have **DWM** to keep my obsession warm.

FAYTH E-MAIL

Hurrah! *The Runaway Bride* was thoroughly terrific. Sure, it didn't have the emotional impact of, say, *The Girl in the Fireplace*; nor did it do 'dark' in the same way as *Dalek* or *The Satan Pit*, but as Christmas entertainment goes, it was a thrilling, fast, heart-in-the-mouth darn good programme. Catherine Tate was superb, David Tennant was excellent, and the music and directing were on par with many a feature film. Series Three cannot come soon enough! Where do I sign to join the 'Donna For Companion' group?

NICK MELLISH E-MAIL

At the end of *The Runaway Bride* when the spaceship was destroyed it was right above Canary Wharf, and there seemed to be an awful lot of lights on in the building. Have they got new tenants now that Torchwood has gone?

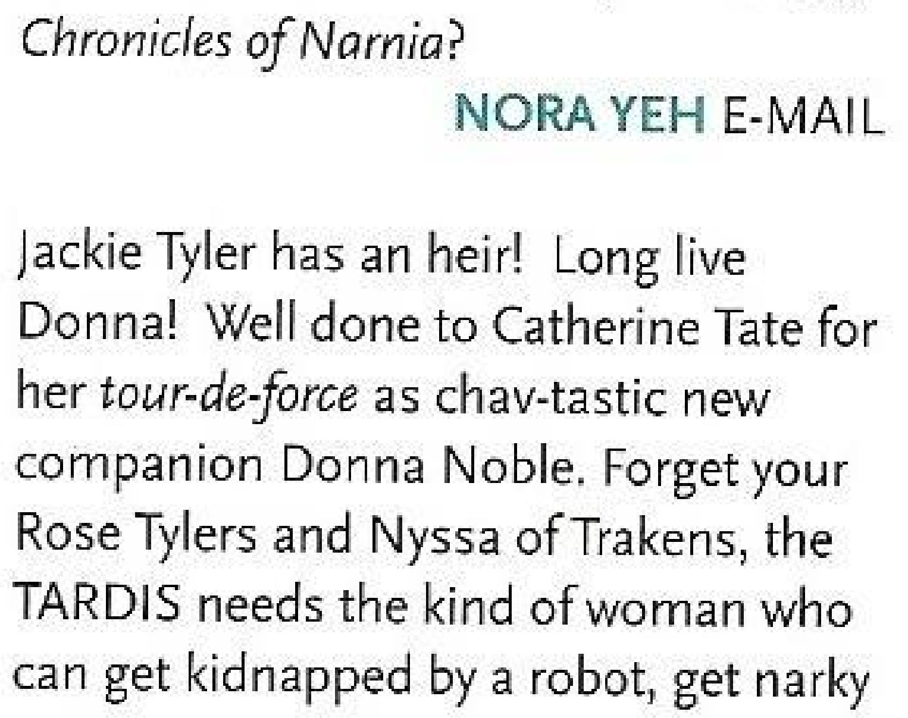
PAUL TAPNER POOLE

What's up with all the talking animals in *Doctor Who* these days? There's nothing wrong with taking inspiration from the animal kingdom, but aliens shouldn't be exact copies of Earth creatures. Giving the villain eight legs is fine, but numerous eyes, web spinning, and being flushed down the plughole as well? I seemed to see another 'Space Pig' in the new series trailer, and rhinoceros people too. Is this a science-fiction series, or the *New Chronicles of Narnia*?

NORA YEH E-MAIL

Jackie Tyler has an heir! Long live Donna! Well done to Catherine Tate for her *tour-de-force* as chav-tastic new companion Donna Noble. Forget your Rose Tylers and Nyssa of Trakens, the TARDIS needs the kind of woman who can get kidnapped by a robot, get narky with a giant spider all in less than an hour! In a wedding dress. Long may she save Christmas!

JAMIE CLARKE KENT



When I was a child I always used to wonder "Why can't there be a Christmas episode of *Doctor Who?*" I'm beginning to see why. Does Russell T Davies seriously think that he can have Santa and Christmas trees every year and maintain credibility? If we are to have a Christmas episode every year we need to get input from other writers. Gareth Roberts could do a mean panto along the lines of his Big Finish festive audios. Paul Cornell could do a wonderful moving story set in first-century Palestine without being accused of religious bias. But RTD's gimmicky robot Santas had better be explained away properly in the next Christmas Special (if we get one) so that we can move on to something a bit more original. *The Christmas Invasion* was great but it's not a theme that stands up to constant repetition.

CHRIS STOBART HATFIELD, HERTS

Can we start the 'Bring Donna Noble Back' campaign right now? Catherine Tate did a brilliant job of filling Billie's shoes and was the chief asset of *The Runaway Bride*, one of the best new-*Who* stories to date. That motorway chase! That Empress! That "Gallifrey" moment! Simply stunning! I was so sorry when Donna departed at the end – I hope the Doctor and Martha bump into her again someday...

DAN THORNTON VAUXHALL

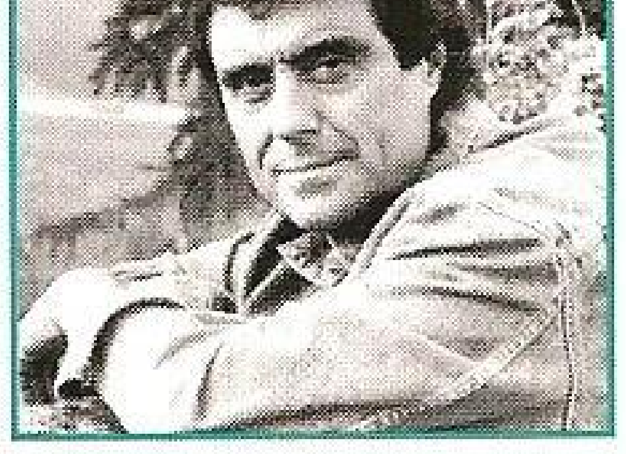
A funny old thing happened over the Christmas holidays. A multitude of *Doctor Who*-related programmes and *The Runaway Bride* was the one that left me most disappointed! Loads of good bits in it – David Tennant continues to be the most amazing, contemporary and traditional Doctor both at the same time. Russell provides some lovely one-liners, and the effects boys continue to hit the mark. The chase sequence was amazing and the monster looked great.

Problems? Great spider, woefully underused. Great chase, instead of great plot. Great Doctor, annoying assistant. Catherine Tate belongs on *The Catherine Tate Show* – on *Doctor Who* she was just too much. Too loud, too obvious, too irritating. I think she's extremely talented and the emotional bits were well-judged but the rest did my head in. In summary, *The Runaway Bride* was better than practically any other TV show simply by virtue of being *Doctor Who* but, for me, it joins *Boom Town* and *Fear Her* as the least of a fantastic bunch.

IAN TAYLOR BOLTON

It's 7.15 on Christmas Day, and of course I'm watching *The Runaway Bride*! I felt I had to write at this stage, as the last 15 minutes have blown my mind – the writing, the comedy, the

We also heard from... **'MARTIN'**: "Hi, I am trying to find out how tall William Hartnell and Patrick Troughton were? Can you help or suggest anyone who knows?" Um, anyone?! **DAVE WORKMAN from BRISTOL**: "When's *Doctor Who* gonna be filmed in Bristol? Now they've been to New York there's no excuse not to cross the Severn Bridge, it's not far from Cardiff. We want more than *The Sun Makers* to our name! I think Clay and Tom are both Bristolians too... maybe they can have a word with RTD?" Sounds like a good idea to us! Um, how about it Russell...? **PAUL CASTLE**: "What does RTD mean, 'I blame *Lovejoy* in Prague' for TV Christmas Specials not being Christmassy? That episode of *Lovejoy* featured Tinker Dill having to wrap up loads of toys for the children's ▶



actors... unbelievable! Russell is *so* the best writer, I was laughing so much and the next second was crying, I was so not looking forward to this episode without Rose. Oh what else to come, I can't wait...

CATHERINE KELLEHER DUBLIN

What the devil were you doing e-mailing during the episode, Catherine?! Oh you young people and your multi-tasking! As for those other trips to the Doctor Who *universe over Christmas...*

SARAH'S SUCCESS

Ok... even I was a little bit anxious about *The Sarah Jane Adventures*, but it proved me wrong! A great plot which could scare any kid drinking pop at the time as watching the programme! Great direction, acting and writing! I can't wait for the series and I don't think it will be long 'til the sonic lipstick hits the shops! A great programme all round! By the way, in **DWM** 377 Russell T Davies said they might have to change the name of the show because it doesn't fit the EPG, but how come my TV managed to fit *The Sarah Jane Smith Adventures* onto my screen?!?

CHARLIE HOCKIN E-MAIL

What cracking stuff *The Sarah Jane Adventures* was, from the gorgeous Miss Sladen acting her little socks off to the K9 cameo (I sighed a great deal at that) to the squid-like Bane, sheer CGI heaven! The child actors were all terrifyingly good, no precocious child prodigy maniacs here, thank you very much. Please tell Russell T Davies (he listens to you – you're the Bishop to his Pope) that he has to bring back Mrs Wormwood as a permanent thorn in the side for Sarah Jane! Samantha Bond – the best *Doctor Who* villain who never was.

STEVEN TALBOT STAFFORDSHIRE

I've just finished watching *The Sarah Jane Adventures*, three days after broadcast. (I just didn't have enough time to watch that, *The Runaway Bride*, the *Children in Need* concert and two climactic episodes of *Torchwood* in a week – Russell T Davies, you are spoiling us!) I have to say, what a fab bit of telly. I know it's aimed at kids, I know at the ripe-old age of 40, I'm not the intended audience, BUT I DON'T CARE! It was great! Well-acted (by adult and child actors alike), well-plotted, great visuals and some nice little touches for us old-school *Who* fans.

RICHARD HAWTON HOVE

The Sarah Jane Adventures was all good fun, likeable stuff – nothing wrong with a bit of recycling (*Spearhead from Space*, anyone?), but there's just one thing. West London? *West* London?! What next: the Doctor turns out to be from Guildford, not Gallifrey?! I mean, there are limits!

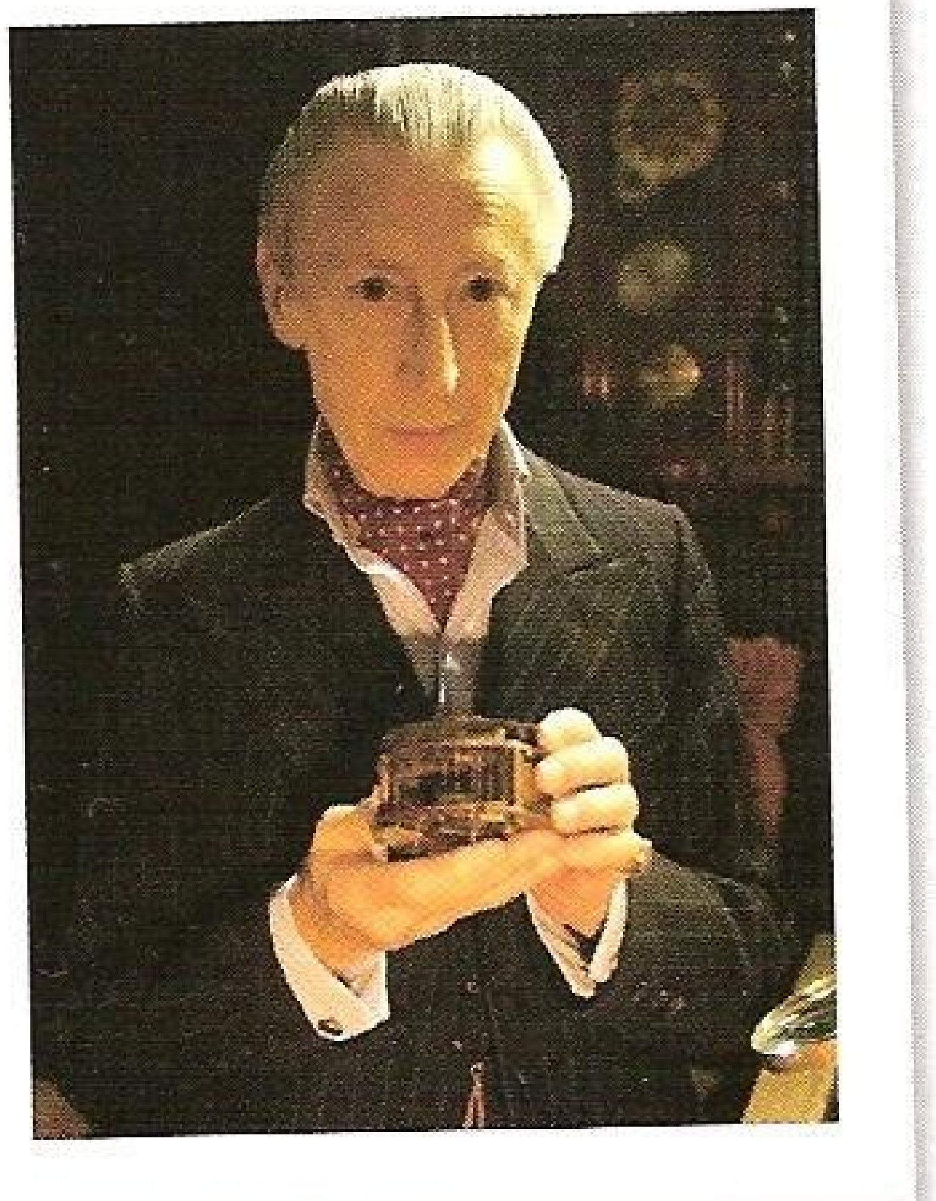
RICHARD GOFF SOUTH CROYDON
(and proud of it!)

TORCHWOOD TRIUMPH

Having just watched the entire series of *Torchwood* and in reference to the criticisms in **DWM** 377 of this excellent series, I cannot comprehend how anyone serious about sci-fi can be critical. Well-written, well-directed, with excellent acting, this is a landmark series for the twenty-first century.

I am afraid that some readers of **DWM** are stuck in a time-warp. Excellent though *Doctor Who* is, *Torchwood* is a brave and successful attempt to make British sci-fi grow up. Quite simply, *Torchwood* is by far the best British sci-fi on TV for many years. Comparing *Torchwood* to *Doctor Who* is pointless and unnecessary. Both are excellent, yet both appeal to different audiences.

DAVID CRISP E-MAIL



Having just had a wonderful Christmas filled with a superb Christmas Special, a stunning *Children in Need* concert, and a promising return for Sarah Jane, the real highlight for me was *Torchwood*. With some great storytelling and a cast that I cared deeply about, *Torchwood* has nailed it.

The love story involving Jack and the real Captain Jack was simply one of the most gutsy bits of television I have ever seen. We also had the rather terrifying presence of Bilis Manger. Like Samantha Bond in *The Sarah Jane Adventures*, Murray Melvin deserves not only a return to the series he originates from, but also an appearance in *Doctor Who* itself.

And then we had that ending with the TARDIS collecting Jack, and a great piece of direction as the camera pans away from the remaining, bewildered Torchwood team and the Hub. It was a great piece of drama that reminded us, rather brilliantly, that *Torchwood* is very much a part of *Doctor Who*.

DWM was right to limit coverage to begin with, but I think the excellent article in **DWM** 378 showed that it's worthwhile to have some *Torchwood* in your pages. So a well deserved 10 out of 10 for *Torchwood* and **DWM**!

PETER WILCOCK CHESHIRE

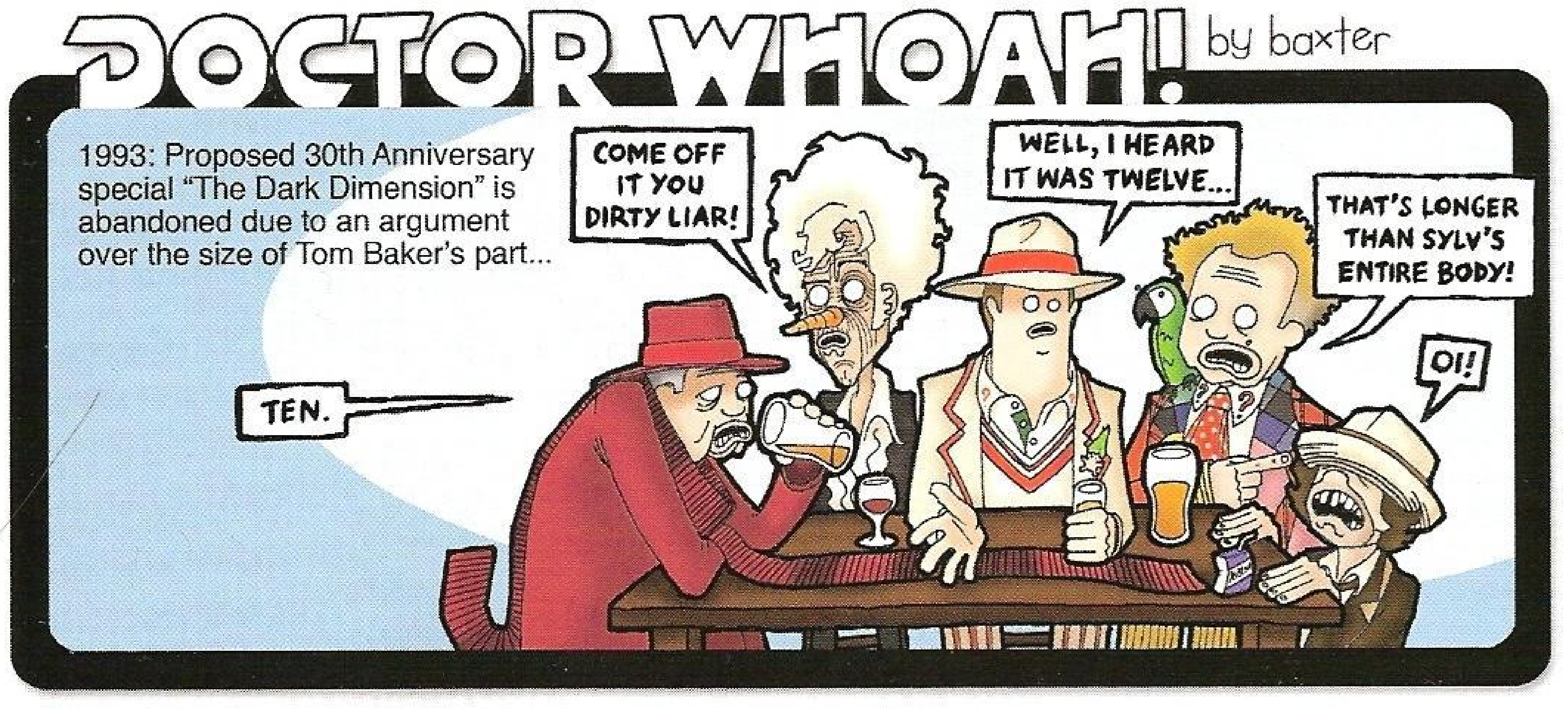
In the last episode of *Torchwood*, the character Bilis Manger seems to be very similar to an old friend (well, enemy) of the Doctor's... The Master! Was it just coincidence that he can manipulate time like an expert, he has a grandfather clock that seems to be of importance to him, and he wants to release an Azal-like beast?

GEORGE LUTON

I have just watched the final episode of *Torchwood*. Like many, I have my own opinions about this and I don't intend to bore everyone else with them. However I do have a request for **DWM**.

Can we just put it behind us now and move on please? Just focus on the wonderful stuff that Russell T has done for fans of *Doctor Who* and pretend that this was all just a bad dream.

C MASON E-MAIL


DOCTOR WHOAH! by baxter
1993: Proposed 30th Anniversary special "The Dark Dimension" is abandoned due to an argument over the size of Tom Baker's part...
TEN.
COME OFF IT YOU DIRTY LIAR!
WELL, I HEARD IT WAS TWELVE...
THAT'S LONGER THAN SYLV'S ENTIRE BODY!
OI!

LOVING DWM!

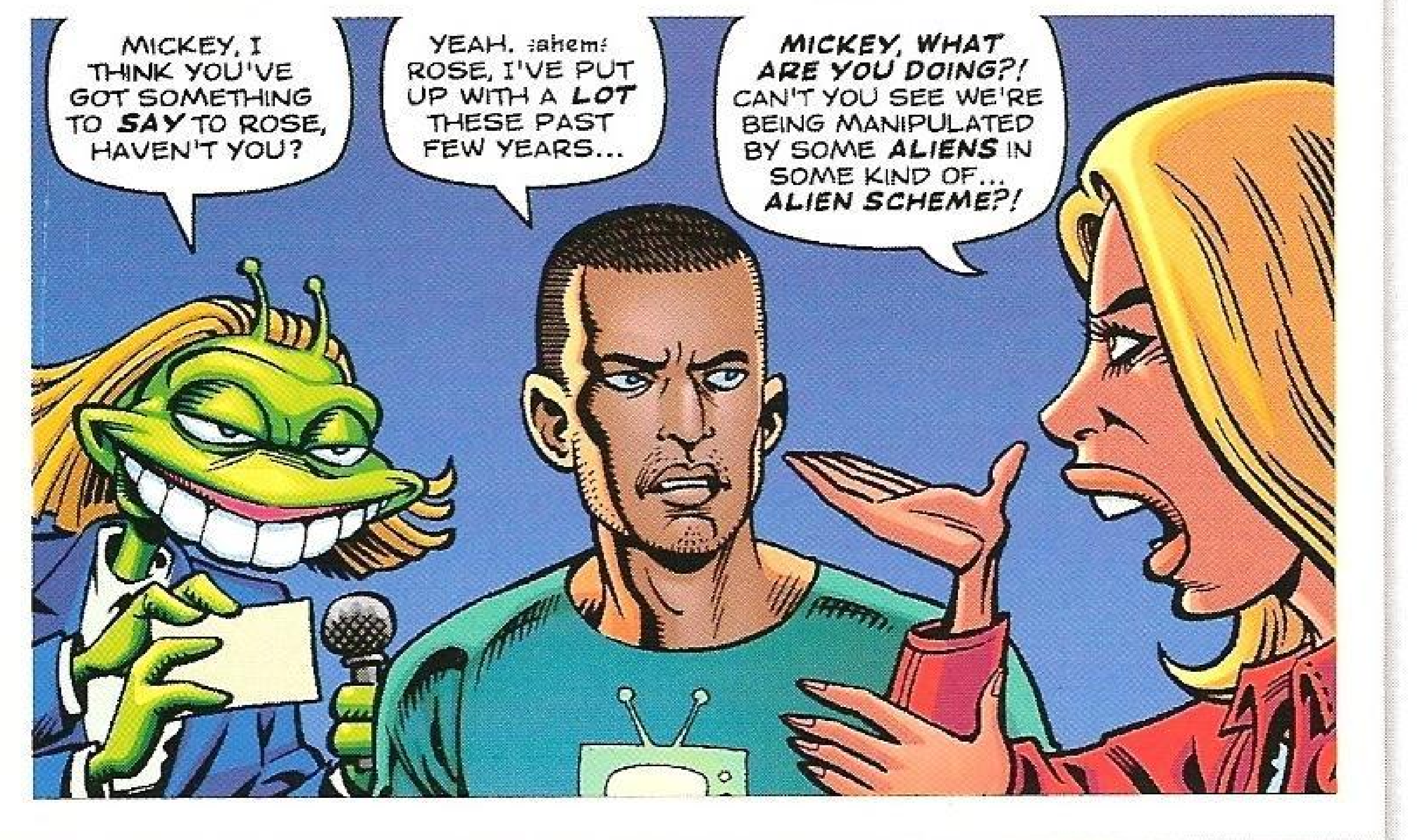
I have to congratulate everyone who contributed to **DWM** 378, as it was an absolutely amazing edition. From the hard thought-out introduction on page 3, the interview with David Tennant, and the... *interesting* interview with John Barrowman. The behind-the-scenes piece was mind-blowing. I thought it couldn't get better... but it did! The Brigadier was in the comic strip! Once again, well done everyone who made that issue!

HANNAH PURNELL SUNDERLAND

Thanks! And The Warkeeper's Crown *isn't the only popular recent strip...* ▶

DWMAIL

◀ ward when Lovejoy was stranded in Poland (very wintery and loads of carols sung in the streets), and the whole thing ended up with Lovejoy and Tinker turning up at the children's ward dressed as Santa!" **STEVEN MOFFAT:** "12 December 2006, and I am on set, having a chat with the man who made and operated the Creature from the Pit's bits! It's an Out Of The Blue moment!!"


MICKEY, I THINK YOU'VE GOT SOMETHING TO SAY TO ROSE, HAVEN'T YOU?
YEAH. :ahem: ROSE, I'VE PUT UP WITH A LOT THESE PAST FEW YEARS...
MICKEY, WHAT ARE YOU DOING?! CAN'T YOU SEE WE'RE BEING MANIPULATED BY SOME ALIENS IN SOME KIND OF... ALIEN SCHEME?!

MONSTER SUCCESS

I am sending this e-mail to praise you for *The Green-Eyed Monster* comic strip [**DWM** 377]. I thought it was brilliant, so a big well done to Nev Fountain and Roger Langridge. It made me laugh!

KIM EDWARDS DORSET

Wow! I really enjoyed *The Green-Eyed Monster* comic strip. I felt sorry for Rose, being set up on a talk show, just like the way Jerry Springer sets up people. This is what I love about **DWM** – there are so many great features and this comic strip topped it all!

PAUL DALE ROBERTS USA

I have just finished reading the comic strip in **DWM** 377. I'm liking the whole Jeremy Kyle setting – very comical. Then comes the moment I've dreamed about since I became a *Doctor Who* fan in 1999; *Xena: Warrior Princess* was mentioned! The reason I became a *Doctor Who* fan is due to being a *Xena* and *Hercules* fan first. Thanks for bringing a smile to this *Xena* fan's face!

PAUL CLARKE REDDITCH

ADULTS ONLY?

Like many gay men, I am delighted that at long last sexual minorities are being positively represented, not only in adult sci-fi drama such as *Torchwood* but also in family series like *Doctor Who*. The character of Captain Jack Harkness was a revelation in *Doctor Who* and I congratulate Russell T Davies for his bravery in introducing him.

It is a shame, therefore, that your magazine has not followed this example. I am not prudish by any means, but reading the *Out of the TARDIS* interview with John Barrowman concerned me due to some overt sexual comments within it. As an adult I can understand and accept that John is an outgoing, confident gay man, who uses sexual innuendo to be humorous. However, your magazine is read not only by adults, but also by many children and young people. I am not laying the blame at John Barrowman's door as he actually comments at one point "you can't put that..." I believe the responsibility, on this occasion, lies firmly with the editor. The magazine is called **Doctor Who Magazine** and not *Gay Times*, which I also purchase. Some of these sexual references are better suited to the pages of that specialist 'adult' magazine.

ROBERT MITCHELL BRIGHTON

DWM editor Clayton Hickman writes: *"We've had a couple of letters about the content of John's interview and the Torchwood behind the scenes piece, and although we consider* **DWM** *a magazine for older readers (at least compared with* Doctor Who Adventures *and* Battles in Time*), and we were covering an adult drama series, I do feel, on reflection, that some of this content may have overstepped the mark a little. Apologies for any offence – rest assured, we'll keep a close eye on things like this in future."*

AWARD HORROR!

Firstly let me say that I have nothing against David Tennant or Billie Piper, but as a lifelong *Doctor Who* fan I was appalled that they both came top of their respective categories in your poll. It just goes to show that up-and-coming fans of the show have little or no regard for the roots of the series. Although the Tenth Doctor is good, he cannot compare to Jon Pertwee, Tom Baker, or the greatest Doctor of all: Patrick Troughton. As for Rose being named the best companion, as a character she cannot come close to the likes of Jo Grant, Sarah Jane, Ace, Ian Chesterton or Jamie McCrimmon. She didn't even have a dignified exit, crying away like a lovesick puppy.

Fans of the latest series should at least wait for David Tennant to leave before he can even be considered for the title of greatest Doctor, as we don't know what his next series is going to be like. Fans should take the time to appreciate the 'classic' series to see where new *Doctor Who* came from.

MICHAEL LEWIS E-MAIL

The most bonkers moment ever was turning on Ceefax this morning and on page 101 one of the front-page stories was the fact that David Tennant had been voted the best Doctor Who ever by readers of **Doctor Who Magazine**. I never ever thought I'd see the day when a poll in **DWM** was front-page Ceefax news!

DANIEL CLEMENTS LEICESTER

EATING HUMBLE PIE

I keep falling for the time-honoured pastime of the *Doctor Who* fan: firing off nowty emails to **DWM**. Gareth Roberts' comments about historical stories, a few issues back, got me into 'grumpy old man' mode. His response, in your interview with him, coupled with his fascinating comments about Shakespeare, led to me eating humble pie for my Christmas dindins.

Gareth's use of 'defenestration' sent me scurrying off to the Dictionary, and I wish Gareth luck as he follows in Pip and Jane Baker's footsteps!

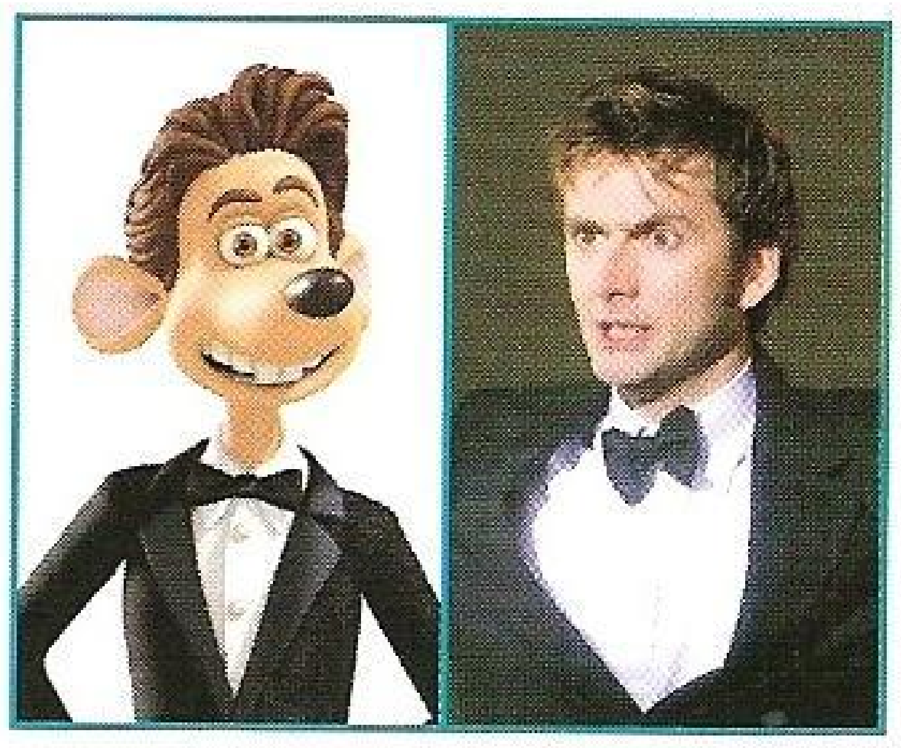
CHRIS WINWOOD E-MAIL

> "Next time a season box set is put together, could you include the online extras for us all to enjoy?"

LOOKEY-LIKEY!

Has anyone noticed the similarity between David Tennant and the hero of the new Aardman film *Flushed Away*? Thin, unfeasibly energetic, natty suit, and the same hairstyle... it can't be coincidence surely?

MARTYN FENNELL E-MAIL


TV's Doctor Who *Flushed*'s Roddy

DVD DISAPPOINTMENT

I was rather puzzled by the review given to the *Complete Second Series* DVD box set in **DWM** 377, claiming that in terms of extras this series was 'better value' in comparison to the first. I'm still struggling to work out how. I was totally disgusted when I received my copy, for a number of reasons.

Firstly, the re-edited *Children in Need* episode. The atmospheric music from the original dub has now been replaced with a score that doesn't suggest any sort of dramatic tension, and the TARDIS Cloister Bell sound effect is noticeable by its absence.

Secondly, why did we not get the specially-made Tennant and Piper promo for the series? If they can find trailers for stories broadcast over 20 years ago, this is unforgivable. I suppose that in a few years there will be another special edition set featuring all the Tardisodes, trailers, interactive game and interviews that have been neglected from this set? For a show made in the DVD age, it feels like it was rushed out and I feel shortchanged.

JONATHAN DOLAN LIVERPOOL

After the joy of *The Runaway Bride*, I went to watch the new Series Two box set, starting with the *Children in Need* special – only to find to my horror that the soundtrack had been changed. Why?! It was perfectly fine as it was. And the worst thing about is that the Cloister Bell has become a casual ring! I'm sorry for such a gripe – *Doctor Who* is one of greatest programmes on television – but I was looking forward to watching it as it should have been...

MATHEW BOSTOCK PLYMOUTH

I can't help but feel a little left out these days. Despite having collected just about every bit of broadcast *Doctor Who* available on video, CD and DVD, there's now a certain amount of the show that I simply don't get to enjoy: audio commentaries that are online only, Tardisodes, games, and anything on digital TV or radio. These things are simply unattainable on my budget, especially as I live in an area that doesn't get a Freeview signal, and I can't afford the extra monthly outlay for broadband. So, I make just one, small Christmas wish. Next time a season box set is put together, could you stick on the online bits for all of us to enjoy?

MARTIN A W HOLMES E-MAIL

Ooh dear, everyone likes a moan, don't they? Apparently the version of the Children in Need scene mistakenly used on the DVD was an early edit without the final music. Anyway, let's end on something nice and positive, shall we?

ACADEMY AWARD

Hi, I'm Louise, winner of *Companion Academy* on *Totally Doctor Who*, and I want to say a massive thank-you to all the people who make *Doctor Who*: the actors, the cameramen, the art designers, the runners, *everyone*.

And thank you to the people who make this magazine, it's amazing! And one big fat thank-you to every *Doctor Who* fan, for loving the show. You all help make *Doctor Who* what it is!

LOUISE DELEMEGE E-MAIL

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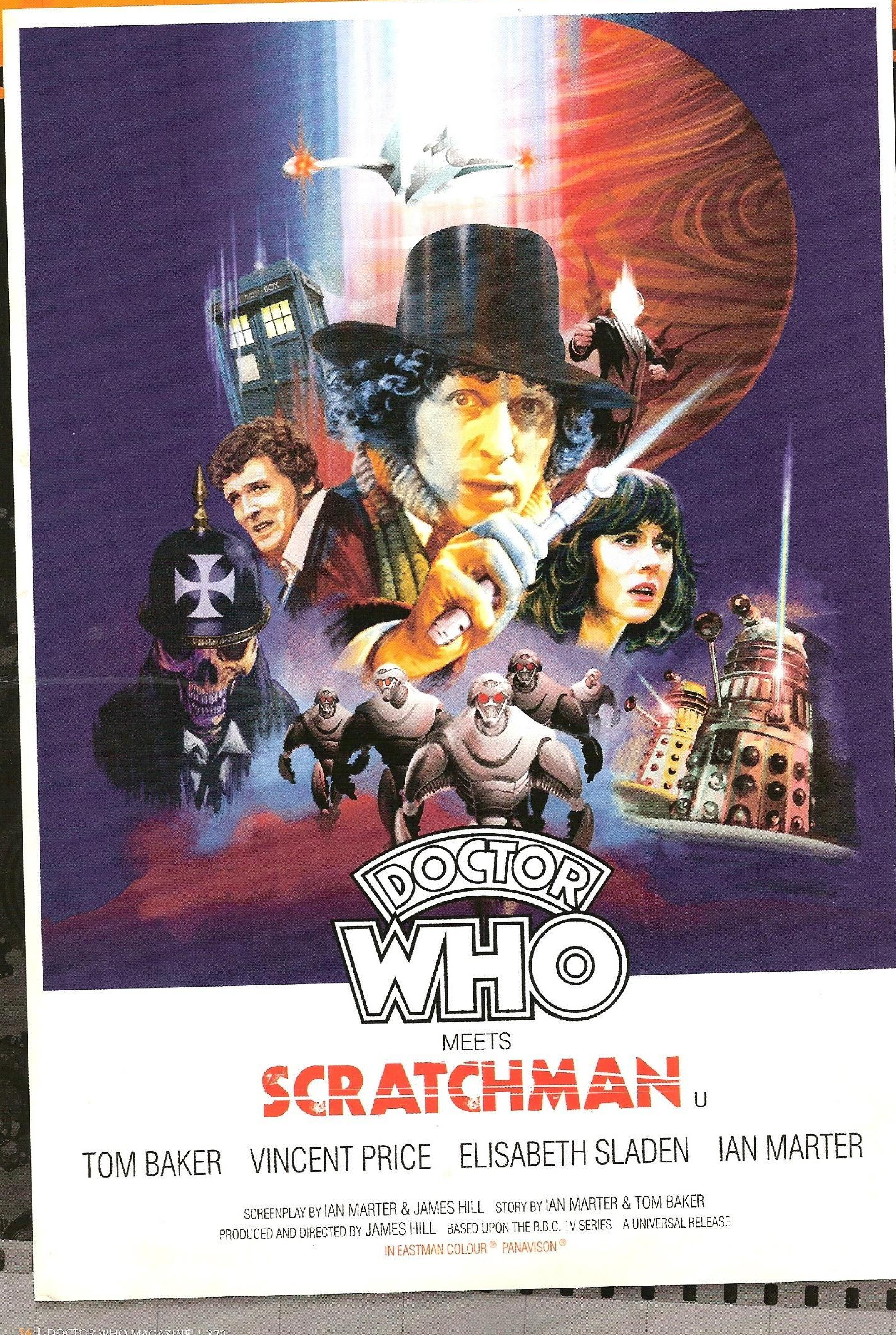


DOCTOR WHO

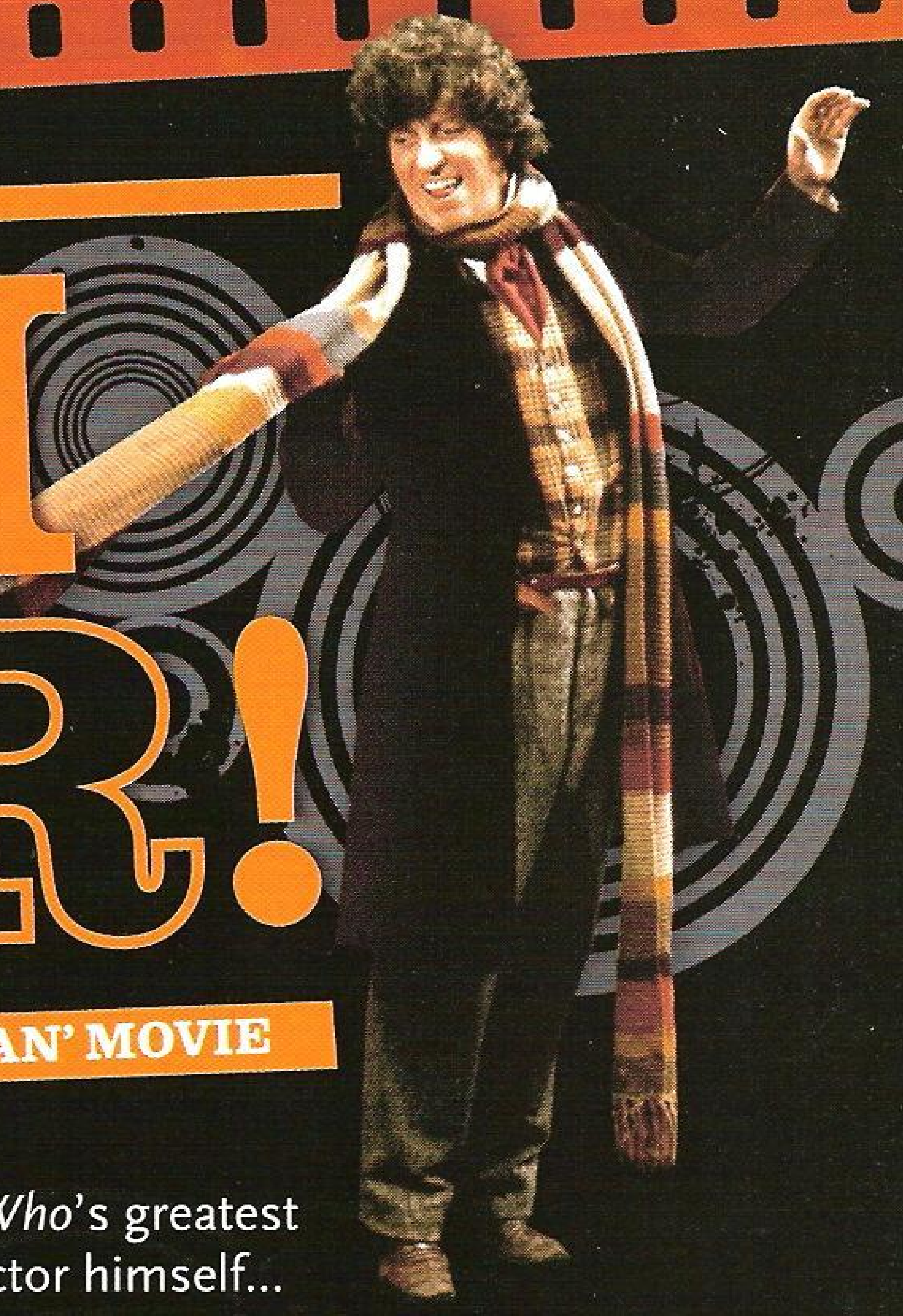
MEETS

SCRATCHMAN U

TOM BAKER VINCENT PRICE ELISABETH SLADEN IAN MARTER

SCREENPLAY BY IAN MARTER & JAMES HILL STORY BY IAN MARTER & TOM BAKER
PRODUCED AND DIRECTED BY JAMES HILL BASED UPON THE B.B.C. TV SERIES A UNIVERSAL RELEASE
IN EASTMAN COLOUR ® PANAVISON ®

FILM FOUR!



THE UNTOLD STORY OF THE 'SCRATCHMAN' MOVIE

DWM finally uncovers the truth behind one of *Doctor Who*'s greatest mysteries – an unmade feature film written by the Doctor himself...

Words by **ANDREW PIXLEY** Illustrations by **BRIAN WILLIAMSON**

"Shall I tell you about it? Would you like to hear the story of it?"

Enthusiastic cheers of delight rang around the room as Ian Marter responded to a question about *Doctor Who Meets Scratchman*, the movie outline he and his co-star Tom Baker had nurtured for five years. The place: the Who 1 convention in Los Angeles. The date: 1 March 1980. And from then on, the unrealised project was relegated to the appendices and footnotes of *Doctor Who*'s history. Since the first public announcement of the project 30 years ago, all that has been available to us are tantalising fragments, bits and pieces which only offer a fraction of the whole story. Those involved have sadly passed on or lost documentation of the mooted movie, so until a complete script surfaced last year in the extensive paperwork owned by the late producer John Nathan-Turner, we only had whispers and memories. Since the notion grew out of the mid-1970s 'gothic horror' era of the show and featured the Fourth Doctor's encounter with the devil himself in the form of 'Scratchman', did this mean British cinemagoers missed out on something dark and dangerous, or then again, did the involvement of walking scarecrows drag it more into the sphere of Children's Film Foundation fantasy?

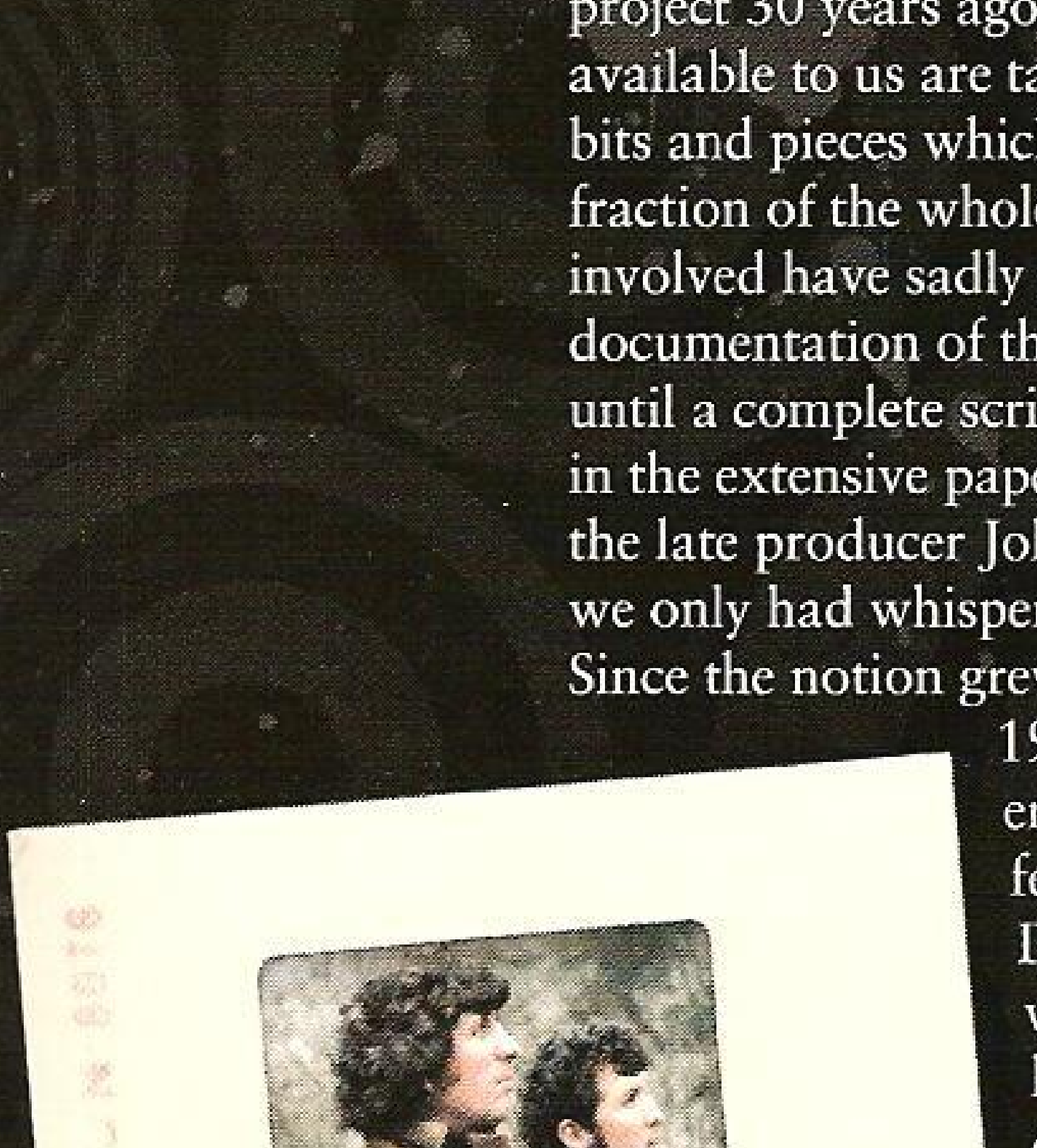
The story of *Scratchman* began at the BBC Rehearsal Rooms in Acton around late 1974. Tom Baker and Ian Marter had joined *Doctor Who* – to play the Fourth Doctor and companion Harry Sullivan respectively – that April. Quickly they formed a strong bond with Elisabeth Sladen, then completing her first year as journalist Sarah Jane Smith. The regular trio spent much time discussing their characters as the new Doctor's adventures unfolded that autumn, as yet unseen by viewers of BBC1. In particular, they wanted a working dynamic between the Doctor, Harry and Sarah which allowed for humour, but not at the expense of the time travellers' believability. Lines were rewritten, bits of business added by consent... but not enough to quench the creative thirst of the cast.

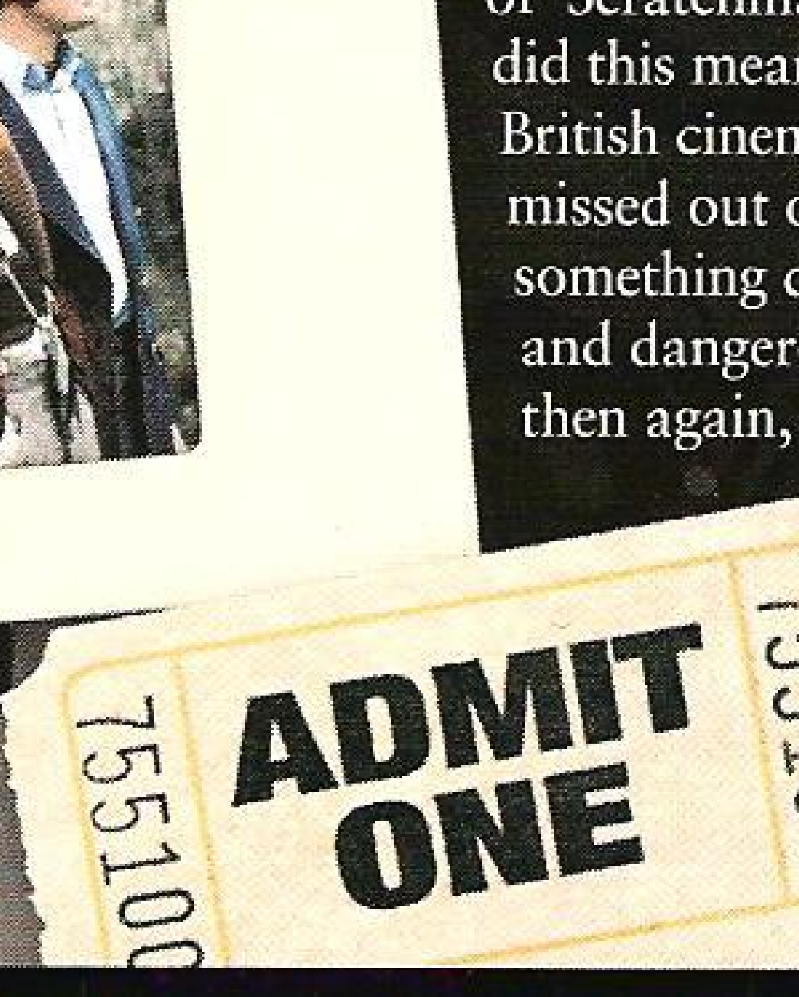
"This is the authentic 'true story' version," Marter told his American audience in 1980. "Some point early on when we were doing the show, there were times when even Tom wasn't needed so in rehearsals, so he and I used to sometimes go and do *The Times* crossword puzzle. We never used to complete more than about three clues because we could never do it. And one day we were doing this and Tom suddenly said, 'I'm fed up with this. Why don't we write a story to do on the series?' And he had a lovely idea for one, and we talked about it and we just scribbled half a page of notes about the story – a sort of very rough outline. And we showed it – in a vague sort of way – to the script department, but they were, as always, very busy with the season they had already planned. They didn't really have time to take a good look at it, and we didn't get very much feedback from that."

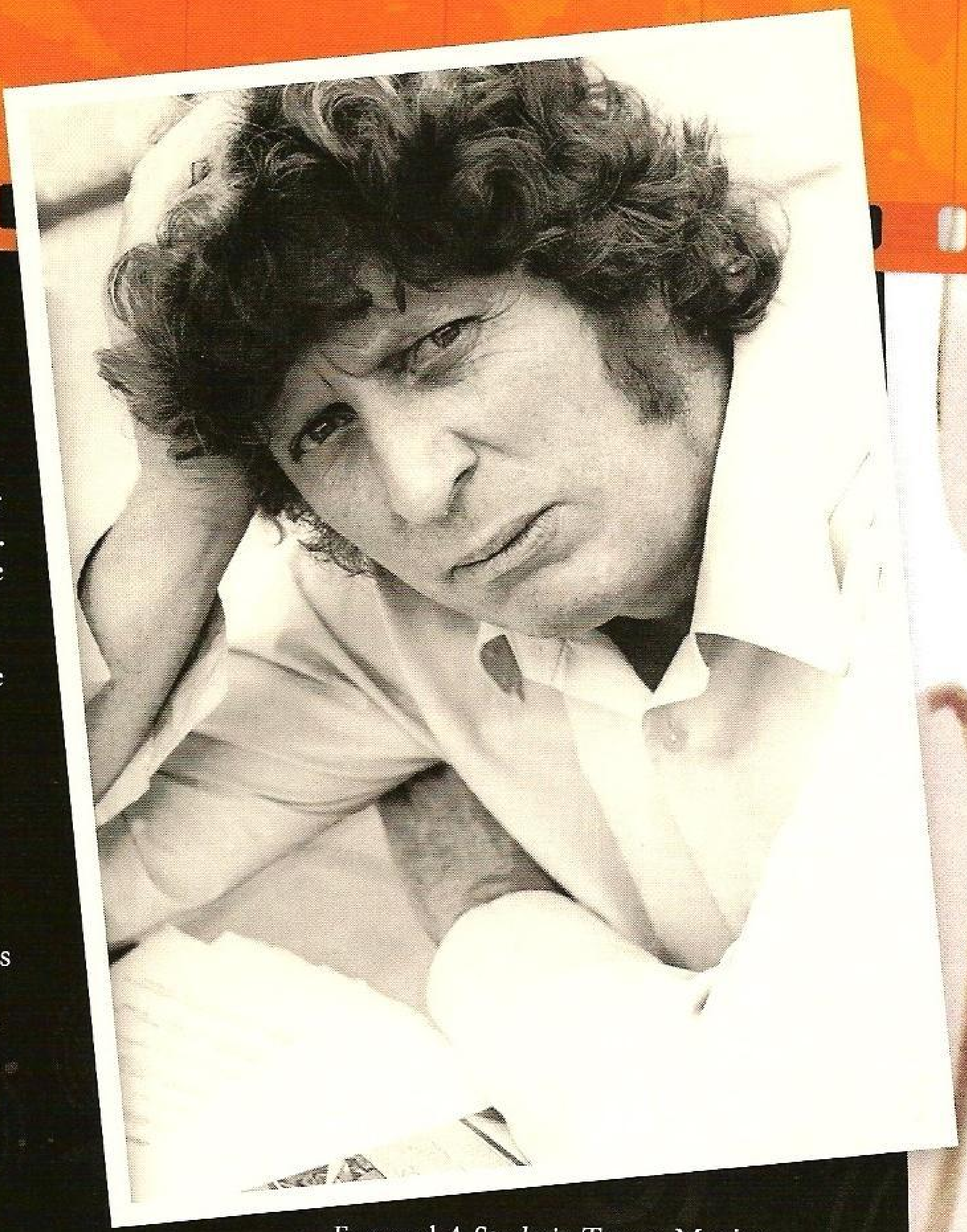
As Baker later commented more forthrightly, "The production office saw it and hated it, but I thought it was marvellous." As Baker later recalled of the outline in the 1986 DWM *Winter Special*, "Ian Marter devised the story with me... The plot involved this malignant creature called the Scratchman – which is a name for the Devil – who loved causing trouble, revelling in chaos and destructions of all kinds and on all scales. It involved scarecrows coming to life; it was very frightening but had a lot of humour as well." Years later, he described the adventure as "basically a horror story about some scarecrows who came to life and began to terrorise a small community."

> **"THE PRODUCTION OFFICE HATED IT, BUT I THOUGHT IT WAS MARVELLOUS!"** Tom Baker

Exactly how detailed the notion was at this point we may never know. Presumably the narrative was offered to script editor Robert Holmes who would have been frantically editing *Terror of* ▶







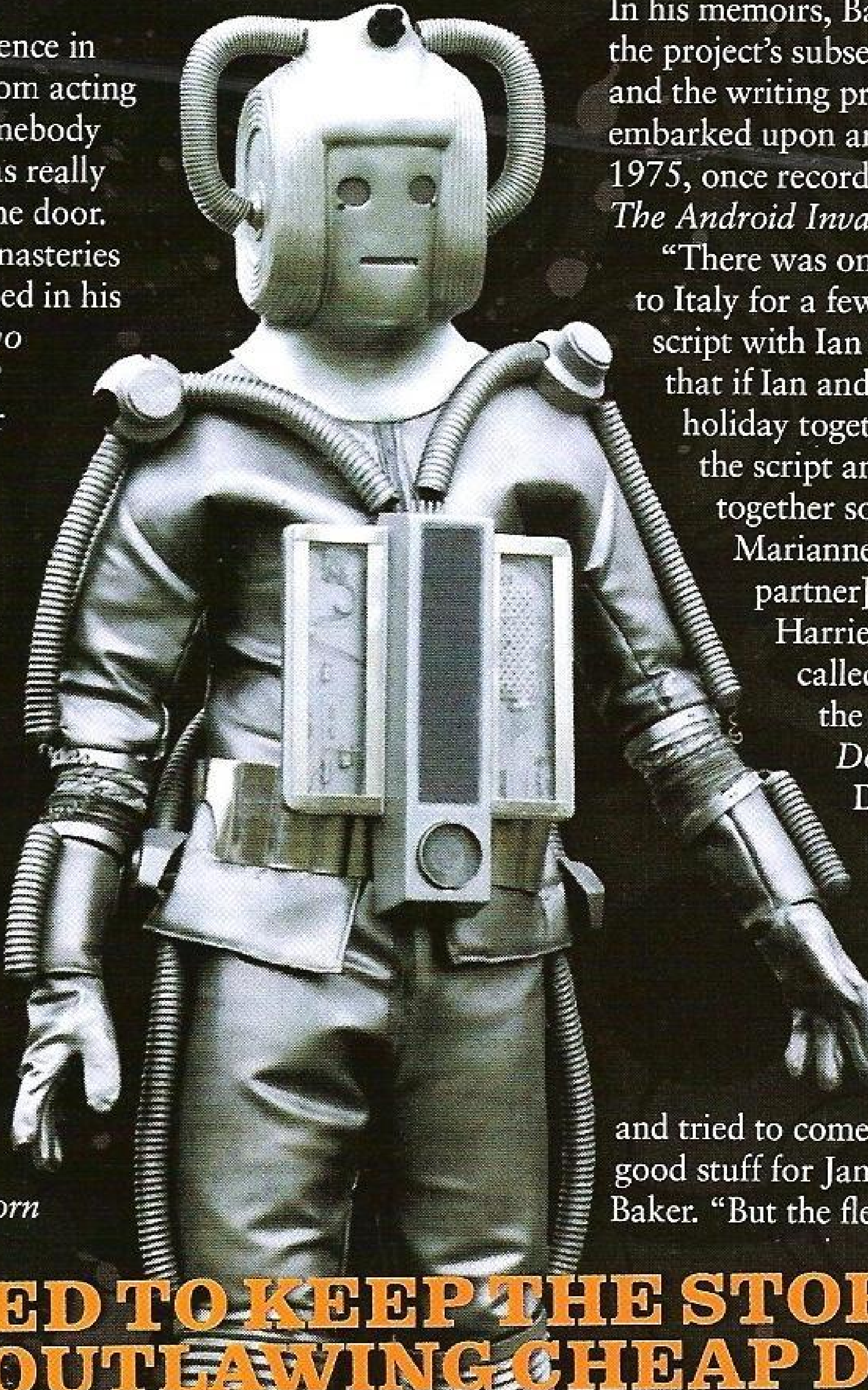
▲ *Tom Baker at the BBC rehearsal rooms in 1976.* © REX

◀ *the Zygons*, conducting extensive rewrites on *Pyramids of Mars*, and worrying that scripts for *Planet of Evil* were late. As Marter recalled, it is quite possible that the submission got little more than a cursory glance rather than being rejected for stylistic reasons. But rejection by the BBC didn't end the project. "Tom suddenly said one day, 'Why don't we actually try and write a movie?'," recalled Marter. "There were two movies made in the 1960s with Peter Cushing playing the Doctor, and he said 'Why don't we do one where the Doctor is actually played by the actor who is playing the Doctor on TV at the time?' – which would make more sense really. So we developed the story that Tom had already done. It was Tom's original idea absolutely, but he and I then started to work on it. And it was very much a kind of thing that we did in our spare time in rehearsals. We weren't going all out to write a movie, we were just sort of writing a bit when we had some time. And then it seemed to be actually developing very well, so we got together with a director and he helped us with it and developed it a little further. We sort of wrote a rough screenplay for it, but it wasn't in any sense a final script – it was just a very extended scenario really. And we then set about the very difficult business of getting money to make the thing. And we didn't succeed."

Since the duo's experience in the film world – aside from acting – was rather limited, somebody established in movies was really needed to get a foot in the door. Between musings on monasteries and murder, Baker recalled in his 1997 autobiography *Who On Earth is Tom Baker?* that "We had an idea for a film... and somehow the director James Hill became interested. The arrangement was that Ian and I would prepare the storyline for *Doctor Who Meets Scratchman* and write the dialogue and that James would shape it into a screenplay."

Born in August 1919, James Hill began his film career in documentaries, then writing and directing films from the 1950s, and progressing to notable works such as *Born Free* and *A Study in Terror*. Moving into television, he invested his skills into episodes of *The Saint* and most notably *The Avengers*, the most stylish television film series being made in Britain. In more recent years, he had directed *Black Beauty* and focused on educational films. It was Baker who brought Hill in on this new venture. In his memoirs, Baker also recalled the project's subsequent development, and the writing process the two actors embarked upon around September 1975, once recording has completed on *The Android Invasion*.

"There was one break when I went to Italy for a few weeks to write a script with Ian Marter... We decided that if Ian and I went on a little holiday together we could finish the script and have a good time together somewhere nice. So Marianne [Ford, Baker's then partner] and her daughter, Harriet, with a little friend called Sophie Maloney, the daughter of a *Doctor Who* director, David Maloney, went off to a house near Sienna. "For the first few days Ian and I worked hard at the script and tried to come up with some good stuff for James," recalled Baker. "But the fleas got to Ian, ▶



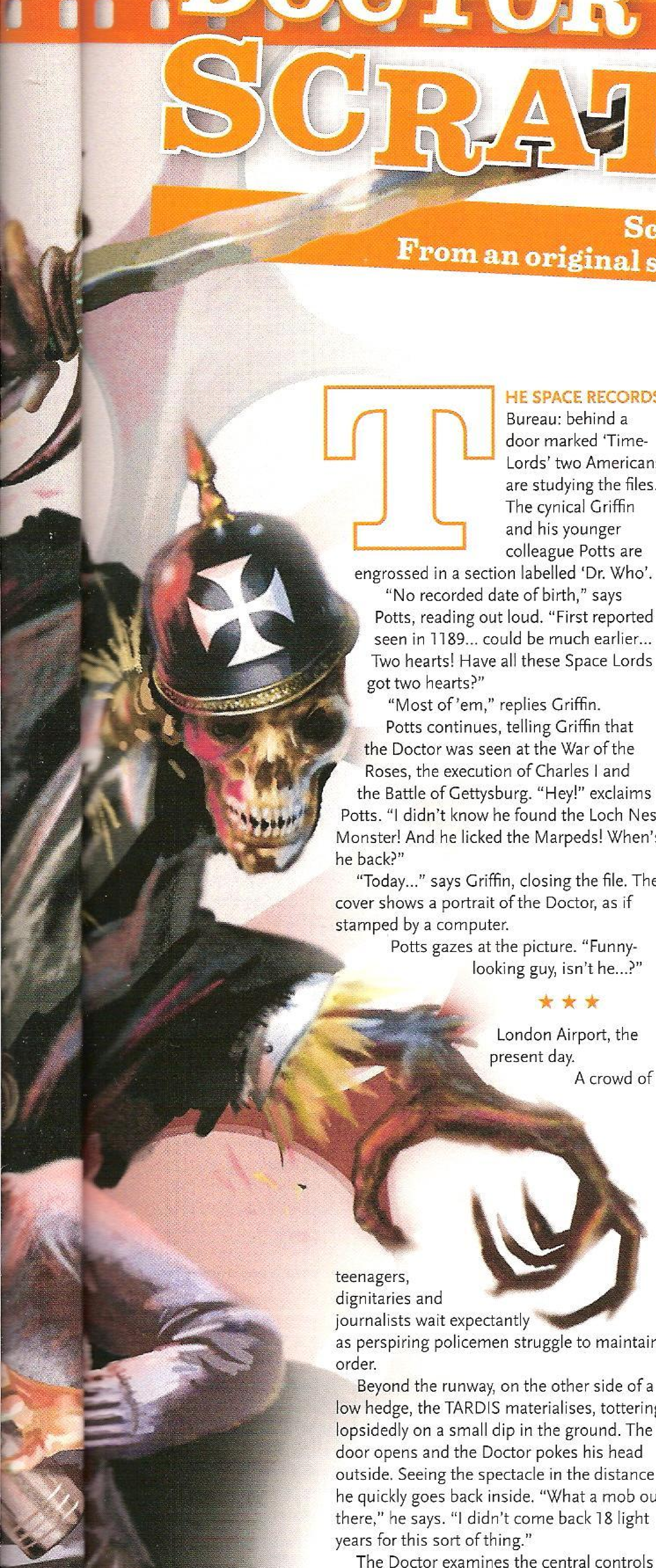
▼ *The Cybermen were almost set to appear. Ish.*

"WE TRIED TO KEEP THE STORYLINE TIGHT – OUTLAWING CHEAP DEVICES WHEREVER POSSIBLE." Ian Marter

DOCTOR WHO MEETS SCRATCHMAN

Screenplay by JAMES HILL
From an original story by TOM BAKER and IAN MARTER

Synopsis by **MARCUS HEARN**



THE SPACE RECORDS Bureau: behind a door marked 'Time-Lords' two Americans are studying the files. The cynical Griffin and his younger colleague Potts are engrossed in a section labelled 'Dr. Who'.

"No recorded date of birth," says Potts, reading out loud. "First reported seen in 1189... could be much earlier... Two hearts! Have all these Space Lords got two hearts?"

"Most of 'em," replies Griffin.

Potts continues, telling Griffin that the Doctor was seen at the War of the Roses, the execution of Charles I and the Battle of Gettysburg. "Hey!" exclaims Potts. "I didn't know he found the Loch Ness Monster! And he licked the Marpeds! When's he back?"

"Today..." says Griffin, closing the file. The cover shows a portrait of the Doctor, as if stamped by a computer.

Potts gazes at the picture. "Funny-looking guy, isn't he...?"

* * *

London Airport, the present day. A crowd of teenagers, dignitaries and journalists wait expectantly as perspiring policemen struggle to maintain order.

Beyond the runway, on the other side of a low hedge, the TARDIS materialises, tottering lopsidedly on a small dip in the ground. The door opens and the Doctor pokes his head outside. Seeing the spectacle in the distance he quickly goes back inside. "What a mob out there," he says. "I didn't come back 18 light years for this sort of thing."

The Doctor examines the central controls of the TARDIS, telling Sarah and Harry that they're all heading for the peace and quiet of Scotland in 1924. As he sets the co-ordinates he absent-mindedly hums 'Yes, We Have No Bananas'.

The monitor screen behind the Doctor shows Concorde touching down at the airport. Soon afterwards a garishly-dressed pop star emerges onto a red carpet, followed by his glittery, sequinned retinue. The Doctor is oblivious to the fact that the welcoming party was actually for someone else, but Sarah and Harry find it hilarious. They join the Doctor in singing 'Yes, We Have No Bananas' as the TARDIS dematerialises.

The TARDIS reappears on a windswept Scottish mull. A shepherd dressed in tartan is tending his sheep as the police box appears out of thin air. He scurries away as the Doctor, Sarah and Harry step out onto the heather. In the distance the Doctor sees the ideal spot for a picnic. Singing 'Yes, We Have No Bananas' he leads the way, clutching a voluminous carpet bag. A shivering Sarah and Harry trail behind.

They flop down on a beach and lay a check table-cloth on the sand. As Sarah lays out a tea service and Harry lights a stove, the Doctor produces a battered old bat and ball from the bag. He suggests a game of cricket, wins the toss and goes in to bat. Sarah spits, rubs the ball on her trousers and delivers a demon bowl which overshoots its target. The Doctor, Sarah and Harry split up to search for the ball.

The Doctor tramps through a nearby field, his eyes scanning the tall grass. He pauses momentarily as he becomes aware of a strange sound in the distance – the faint noise of bones cracking...

He stops in front of an unusually well-dressed scarecrow in the middle of the field. "Well held, sir!" says the disbelieving Doctor, retrieving the ball from the scarecrow's hand.

The sound of a boiling kettle brings them back to the picnic area, but they return to discover that it has been wrecked. There are heavy tyre-marks in the sand, and almost everything is broken. In the distance, a tractor and trailer drive away at speed.

The Doctor, Sarah and Harry find an ancient motorbike and sidecar and pursue the tractor to a black barn in a deserted farmyard. Cautiously, and in total silence, the trio approach the barn. As they get nearer, they start to hear the now-familiar echoing sound of cracking bones. Through the gloom inside the barn they see a ladder, and climb upstairs to explore the dark loft. Peering through the crack in the floor, the Doctor, Sarah and Harry glimpse an almost unbelievable scene. In the room beneath them is a bacchanalia of scarecrows with turnip-heads in black ancient toppers, scarecrows in ragged cloaks with no heads at all, scarecrows with dresses, and scarecrows of twigs and sacks... All of them are ripping open sacks of fertiliser, throwing it into the air and rubbing it into their old torn clothes.

The Doctor, Sarah and Harry watch, utterly mesmerised by the bizarre scene, and Harry whispers that the fertiliser seems to bring these creatures to life. The Doctor agrees, adding that the fertiliser appears to be animating the scarecrows' garments, rather than their bodies.

Pursued by scarecrows, the Doctor and his friends get back onto the motorbike and sidecar. They whizz away, the Doctor's scarf waving in the breeze like a flag.

* * *

They follow the moorland road until they reach an eerily deserted village. Inside the post office, which doubles as the village store and greengrocer, fresh produce lies in baskets, seemingly untouched.

"It must be ingestation," says the Doctor as they return to the empty high street. "Not to the scarecrows but to the clothes... Organic metamorphosis... but why so aggressive? So destructive...? Very odd..."

The Doctor decides that moths are the solution to the problem. An incredulous Harry looks at Sarah as the Doctor explains that they will need a large number of moths, which they will have to breed using rapid cell multiplication. Once the moth larvae have eaten the scarecrows' clothes, they'll be able to find out what's behind all this.

The Doctor strides down the street, stopping outside the village hall. A poster advertises a bring-and-buy sale inside. Inside the hall they find sacks of second-hand clothes. The Doctor tells Sarah and Harry to scour the clothes for as many moth larvae as they can and to leave the rest to him. He turns his attention to the electrical bric-a-brac on the tables.

The trio work into the night, using two oil lamps to illuminate the room. Sarah scoops the last of the larvae into a small box held by Harry. The Doctor, meanwhile, has been busy creating a sprawling contraption that requires some essential ingredients. The Doctor sends Harry to the post office to fetch some glucose and sugar. He then tells Sarah to start sewing some ragged pieces of canvas together.

Outside it is dusk, but it is still possible to discern the shape of a long shadow as it sweeps over the ground. It is accompanied by a low, threatening rasp...

* * *

High above the village in the night sky, one star pulsates brighter than all the others. This star is the Sky Plateau – the home of the mysterious shadow creature. On the Plateau, a curious meeting is in progress. Rows of Cybors, metallic robots with the rough shape of humans, stand motionless facing the speaker. But of the speaker himself

32
Lanzarote

Marianne and the two children."

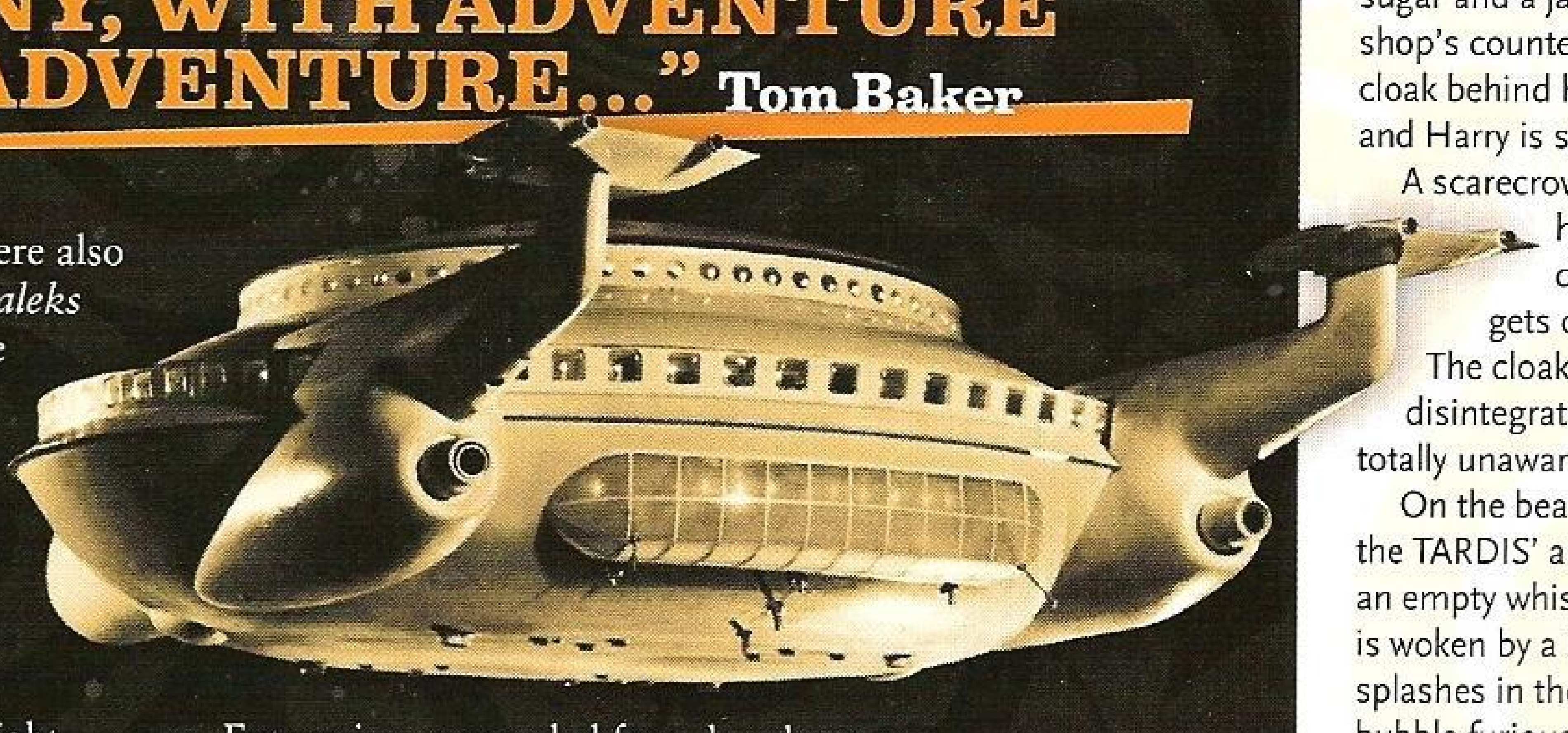
There was then an incident where Baker almost drowned in the swimming pool of their holiday home and had to be rescued by his friends, and this – coupled with the other discomforts – meant that the working holiday was cut short. By now, Ian Marter had recorded what would be his final appearance in *Doctor Who*, although the outline was developed to feature the fourth incarnation of the Doctor travelling alongside both Sarah Jane and Harry. Hill started to look at the narrative roughed out by Marter from the two actors' ideas, and how it could be turned into an exciting and workable screenplay to attract finance. One of the elements to be featured in the script was recalled by Baker in **DWM**. "The Cybermen came into it, too; there were wonderful scenes of the Cybermen coming out of the sea."

In fact, the Cybermen – whom Baker and Marter had faced in *Revenge of the Cybermen* – were actually written in the script as the very similar Cybors, while the Daleks, with whom they were also familiar from *Genesis of the Daleks* made at the start of 1975, were to make a fleeting appearance. Marter expanded on the film's monsters in 1986, explaining, "Our monsters were to be scarecrows and a horde of quasi-cybernetic goblins in Scratchman's pay. We tried to keep the storyline tight, outlawing cheap devices wherever possible – like those familiar scenes where supposedly super intelligent villains armed with spectacular technology are nevertheless reduced to tying up their human victims or locking them in cupboards in order that later they can be easily rescued by a hero.

"The trigger for Tom's plot was an amateur game of cricket played by the Doctor and his friends on a picnic," continued Marter, "and our climactic final scene neatly tied this up with another game of cricket, this time in celebration of their victory over evil. But was it a victory? Had Scratchman perished or had he escaped? We deliberately made the ending ambiguous so that if the film was a success, then a sequel might be possible." "It was a very violent film, but very funny too," Baker admitted.

Things got underway in earnest in October 1975. Baker's agent – Jean Diamond of London Management – started the ball rolling on Friday 10 by writing to Roy Williams, the Exploitation Manager of BBC Enterprises to see if her client could acquire the option to make a *Doctor Who* film in which he would star. BBC Enterprises responded four days later, confirming that such a proposal did appeal to the Corporation and that their appropriate departments would set about drawing up a contract with terms agreeable to both sides. This involved in part some digging into the BBC's archive of paperwork to investigate the terms and conditions which had applied ►

"IT WAS A VERY VIOLENT FILM, BUT VERY FUNNY, WITH ADVENTURE PILED ON ADVENTURE..." Tom Baker



▲ Top: The 1975/6 TARDIS team of Ian Marter (Harry), Elisabeth Sladen (Sarah) and Tom Baker (The Doctor).

▲ Inset: The exotic volcanic landscape of Lanzarote seemed ideal for the film.

▼ An impressive model from ***Daleks – Invasion Earth 2150 AD.***

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there is no solid form – only a big black shadow that changes shape according to the strength of what it is saying. Sometimes, the shadow appears almost to be that of a man, sometimes it stretches and elongates to the shape of a giant, and sometimes, as anger and venom creep into the voice of the speaker, the black shadow convulses itself into the outline of a giant insect with multiple arms and writhing legs.

The Black Shadow's booming voice echoes across the Plateau. "We brought movement to men of sticks – creatures of bones and tin – gave them breath... gave them the one ingredient you lack... life!"

Comets explode behind the Black Shadow as he continues, his voice rising to a fever pitch. "This was the Great Experiment. This was our triumph... but it is being threatened... threatened by the meddling of a vile alien... a monster you all know – a monster that must be eliminated."

There is a crack of thunder and the Black Shadow grows so large that it towers over the ranks of Cybors. Above the Plateau, patterns appear in the stars. Lines of light join together to form a sparkling image – the face of the Doctor.

The Cybors growl and hiss at their enemy, their eyes glowing like red-hot metal. The Black Shadow sends two Cybors to Earth to destroy the Doctor, before it diminishes to a pin-point of light. Two Cybors step from the ranks and head to the edge of the Plateau. They walk along a device that resembles a lengthy diving board before jumping into space like Olympic swimmers. Arms outstretched, they freefall towards the Earth.

* * *

Harry enters the post office, and narrowly misses being grabbed by a scarecrow that looks as though it is dressed for a funeral. Harry closes the door behind him, unwittingly catching the scarecrow's arm between the door and the frame. The door rips the scarecrow's coat off and it crumbles in a heap of dust, wood and bones. Oblivious to the attack, Harry fills a wheelbarrow with glucose, sugar and a jar of jelly babies. He closes the shop's counter-flap, catching a scarecrow's cloak behind him. The scarecrow collapses and Harry is safe once again.

A scarecrow with a sheep's skull for a head is about to bring its scythe down on Harry when its cloak gets caught in Harry's wheelbarrow. The cloak is torn away and the scarecrow disintegrates. Harry heads for the door, totally unaware of the danger.

On the beach, the shepherd that witnessed the TARDIS' arrival is asleep in the moonlight, an empty whisky bottle in his hand. He is woken by a loud whooshing and two splashes in the sea. The water begins to bubble furiously, as if it was boiling, and two Cybors emerge from the waves. The Cybors walk onto the beach and scan the area with mirror-like eyes. The Cybors disappear into the blackness of the night, leaving total silence in their wake. The trembling shepherd opens his eyes and looks down at the empty bottle. He throws it into the sea and stumbles away.

* * *

In the village hall, Sarah asks the Doctor what he has created. "It's a High Velocity Moth Machine," he tells her.

"Mark One..." she adds, grinning.

The Doctor smiles, as Harry returns from the post office. The Doctor takes the glucose and pours it into a funnel. He tells Harry to pour everything else into the machine, but stops him as he unscrews the lid of the jar.

"No! Not jelly babies!" The Doctor takes one and pops it into his mouth.

A makeshift conveyor belt, comprising a multi-coloured patchwork of stitched-together canvas and old clothes, is attached to one end of the machine. The other end is looped around a device attached to the back wheel of the motorbike in the garden outside.

Harry revs the motorbike, the machine splutters into life and the first moth struggles from its chrysalis. The Doctor, Sarah and Harry start to cheer and sing, dancing a ring-of-roses around the apparatus. They hold hands and circle round and round, ducking under the whirling belt and singing 'Yes, We Have No Bananas'.

The belt begins to slow down and the Doctor hands Harry a can of petrol for the bike. Harry heads for the garden but stops when he sees the motorbike surrounded by scarecrows. They each carry a farming tool, and one of them levels a blunderbuss.

Harry darts back inside. The Doctor locks the door and grabs the larvae incubator, wrapping his scarf around the tank to keep it warm. He tells the others that he will take the tank to the black barn, and asks Sarah to return to the TARDIS to fetch the P2. "It's a first-class power source!"

The Doctor tells Harry to divert the scarecrows, tossing him a fur coat and straw hat. "It'll help!"

Dodging marauding scarecrows as if he was playing a game of rugby, Harry heads for the moors. He disappears into the enveloping mist as the sun begins to rise.

* * *

It is dawn when Sarah approaches the TARDIS. She immediately heads for the workshop, an enormous room which is so vast it seems to stretch to infinity. Sarah finds the cylindrical P2 beneath a bench in the middle of the room and retraces her steps until she reaches the main control. The door is open, but the way is barred by the most terrifying scarecrow of all. Its steel teeth are set in a cadaverous skull topped with a German helmet.

Sarah runs back to the workshop with the scarecrow in hot pursuit. It chases her through the workshop, across a room containing a jigsaw puzzle 50 yards square, and through an immense rococo ballroom.

They end up in a hall of mirrors. Some are convex, some are concave and some have curved ripples. At the end of a glass wall Sarah sees a giant grandfather clock and climbs up it. Like the TARDIS itself, the inside of the grandfather clock is bigger than the outside. The inside of the clock is as large as Big Ben, with gigantic levers and cogs, ten feet across. Sarah slips through the complex mechanism with relative ease, but the scarecrow is less dextrous and gets snagged between two cogs. Sarah looks over her shoulder as the clock prepares to chime. There is a deafening sound as the clock strikes six, and the hapless scarecrow is pounded into tiny pieces.

* * *

The Doctor, Sarah and Harry are reunited at the black barn. The Doctor connects the P2 but moments later the barn explodes. As the smoke clears, two Cybors lower their weapons and grab the dishevelled Harry. A gleaming Cybor ship emerges from the sea and the two Cybors report to their leader. The leader reveals that they now know how the scarecrow experiment works and are no longer interested in participating.

The Doctor, Sarah and Harry are not the Cybors' only prisoners. The shepherd, who is clearly drunk, staggers into the circle. He lurches against a Cybor, who brushes him aside with a threatening hiss. There is a terrible flash, and with a frightening scream the shepherd disintegrates into a heap of dust. His dog whines and runs off.

The furious Doctor accompanies the Cybors back to their ship, but there is a loud warning signal and the machines rapidly stream past him. Seconds later they are packed inside the craft, which lifts into the sky. The Doctor, Sarah and Harry watch the ship ascend to a thousand feet, and then shield their eyes as it suddenly explodes.

The Doctor is baffled, but admits, "This is not the end by any means..."

The Black Shadow sweeps across the ground behind them, and Sarah notices that it is suddenly very cold. They all become aware of a slow and strange melody played on distant reed pipes. The music leads them to the TARDIS. Behind it is a bizarre, yet strangely familiar figure. His feet are cloven, and horns protrude from his head. Clad in rough skins, he plays a set of reed pipes.

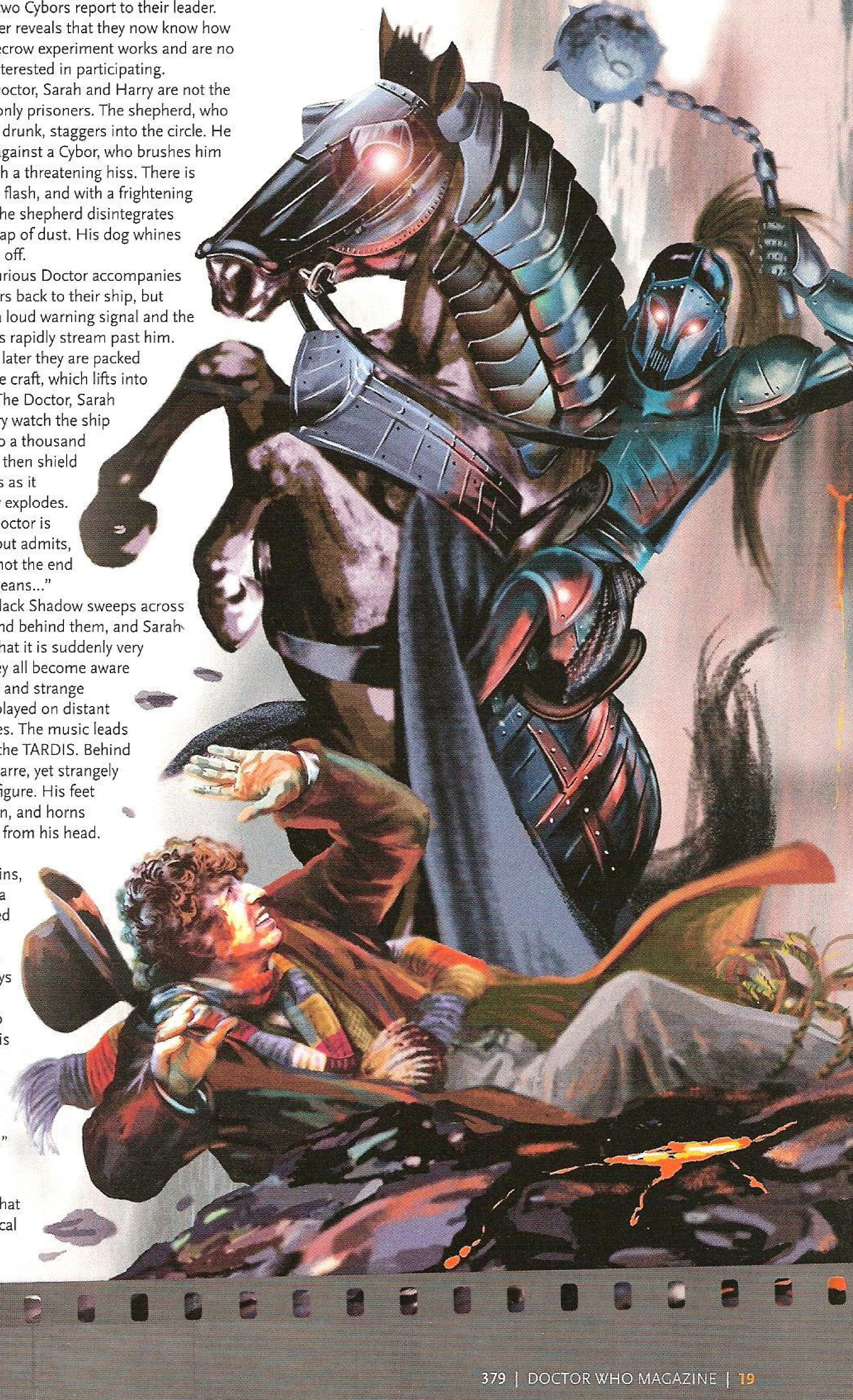
"It's... it's..." says Harry, unable to believe his eyes.

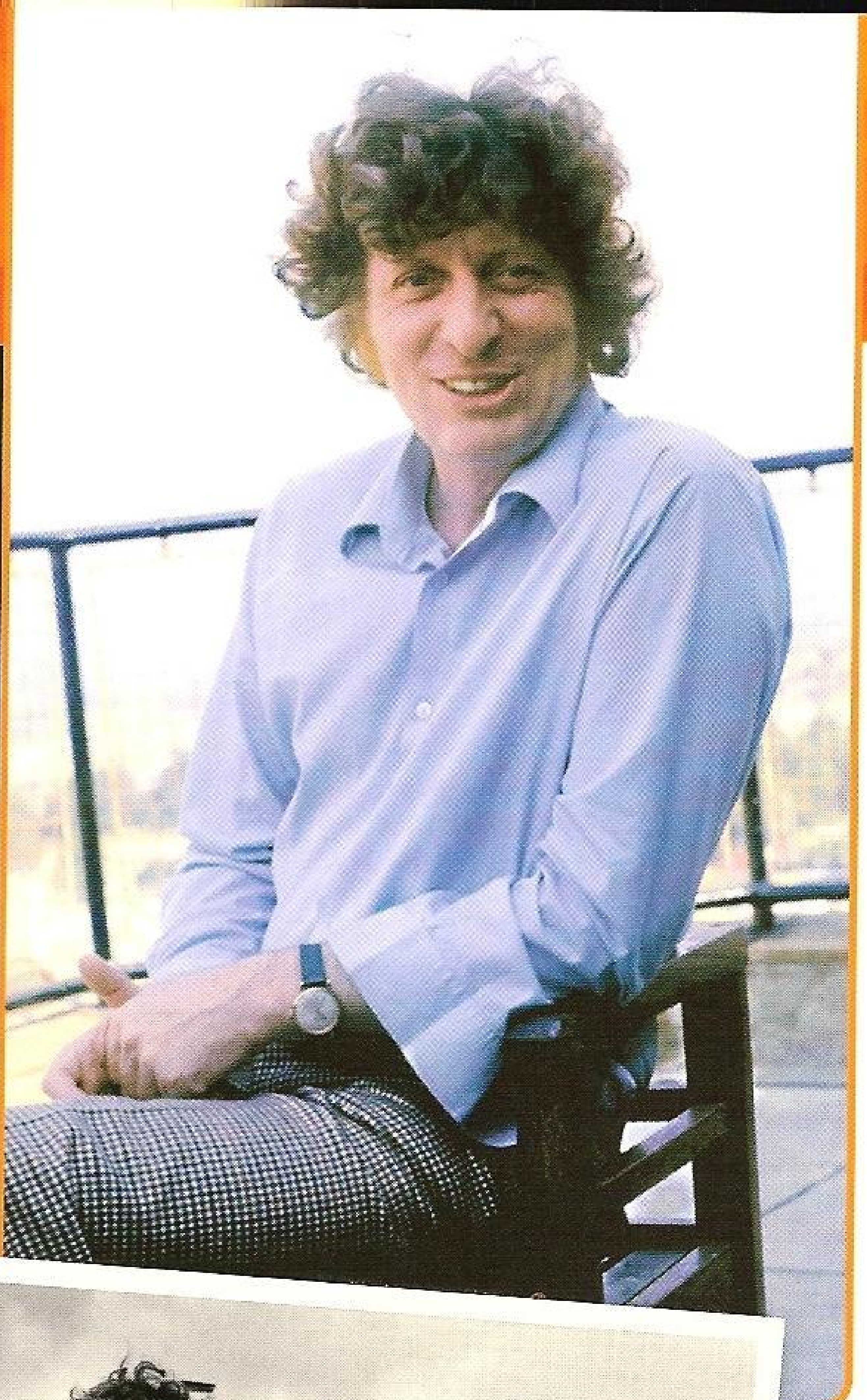
"Yes," says the Doctor. "It's Pan."

The Doctor realises that the musical notes in Pan's tune represent a set of galactic co-ordinates. Satisfied that the Doctor has understood, Pan vanishes in a swirl of mist. Inside the TARDIS, the Doctor programs the co-ordinates relayed by the song. Pan sits cross-legged on the TARDIS roof, grinning to himself. As the police box dematerialises, Pan hovers in mid-air before he too disappears.

* * *

After a terrifying journey through the vortex, the TARDIS materialises on its side. The Doctor clambers out and gazes around ▶





◀ to the Aaru presentations of a decade earlier [see boxout p22].

In the meantime, the script was refined, and Marter recalled that he, Baker and Hill worked as often as their schedules would allow at Tom's home or at Hills' "delightful and eccentric house in Shepherd's Bush." They were also keen to keep the costs low by shooting the film entirely on location and thus avoid having to hire soundstages at a facility such as Pinewood, Shepperton or Elstree. The two venues that the team had in mind were Scotland – where they had set much of the early part of the action – and also the island of Lanzarote in the Canary Islands, some years before the production team of 1984's *Planet of Fire* descended on the holiday resort. Marter recalled that Lanzarote would offer "volcanic wasteland [which] would be ideally suited to the story" but also that "there was to be one gigantic finalé scene set in the studio." On Tuesday 25 November, Diamond wrote to the BBC again confirming that James Hill Productions Ltd would like to take up the rights to a *Doctor Who* movie for a period of 18 months, rather than the one year suggested by the Corporation. BBC Enterprises promptly set about arranging a meeting with the legal department, as well as getting comments from the BBC Copyright department and *Doctor Who* producer Philip Hinchcliffe. With production on *The Seeds of Doom* completed by Christmas, Hinchcliffe was able to respond and indicate that he felt for any such project the BBC should retain script approval to ensure that the spin-off's story reflected the spirit of the parent programme, and that the portrayal of the Doctor, his companions and any recognisable monsters should be consistent with what television audiences were used to. As such, he suggested that the movie makers should keep the BBC informed of their intentions at all stages of development.

Diamond and Hill met with BBC Enterprises on the morning of Friday 2 January 1976 and it was agreed that the film would be firmly based on the BBC programme, while also noting that production could not start until March 1977 at earliest because of Baker's commitment to the TV series. Also, James Hill was to start work on a draft script treatment for the BBC to peruse, and somebody from the Corporation would be engaged as an advisor on the project.

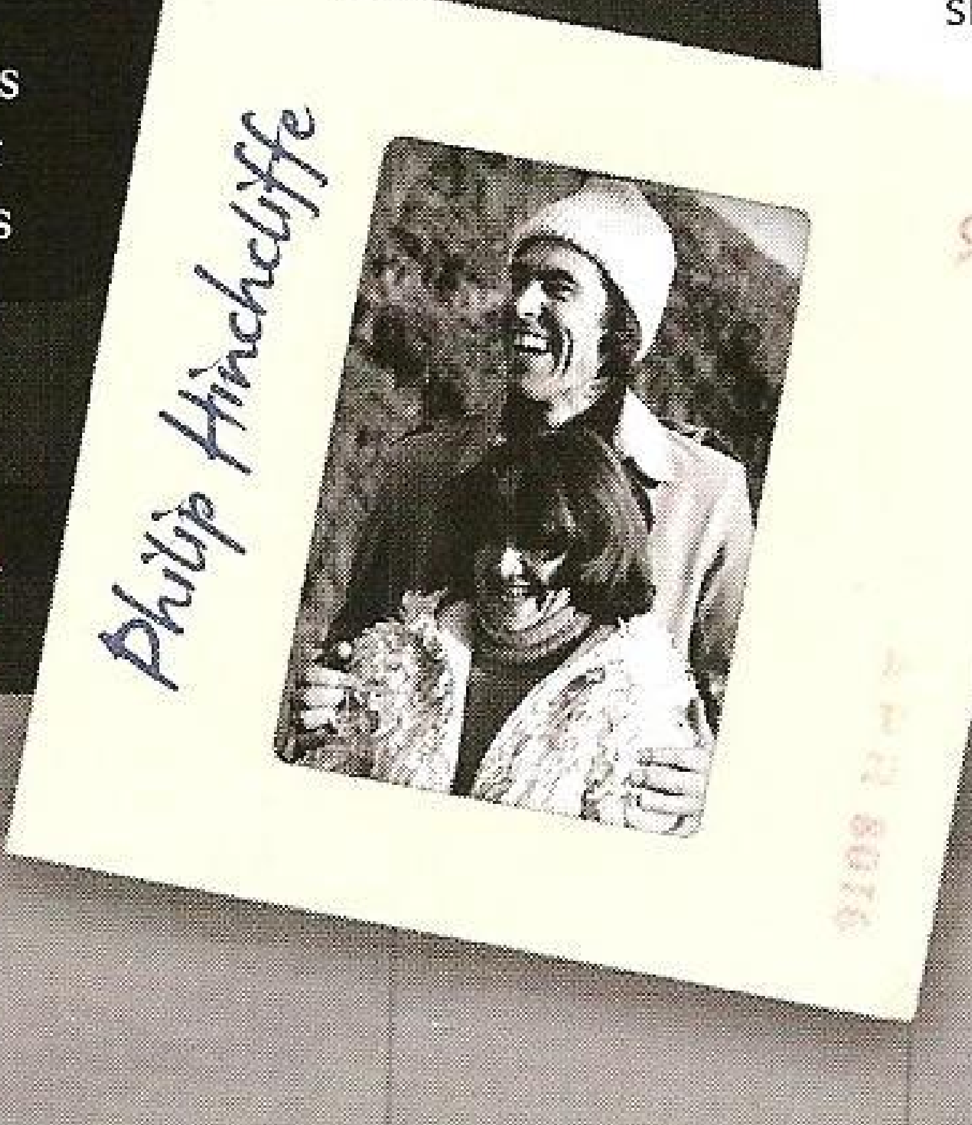
"THE BUDGET'S AROUND £500K, SO FANS COULD GAMBLE £5 EACH!" **Tom Baker**

A draft agreement was produced by the BBC and duly despatched to London Management, while at the Corporation there was fine tuning during February regarding what role the BBC would play in the film with regards the provision of props, costumes, sound effects and sets necessary to keep the movie in the spirit of the show. On Wednesday 4 February, Hinchcliffe found himself debating clauses such as forbidding the use of songs in the film (which he felt was not necessary), insisting that the BBC should see all drafts and treatments of the script, and wondering whether the period requested to make the film – four-and-a-half years – was perhaps too ▶

▲ *Top: Baker, at the BBC.*

▲ *Above: Baker, Sladen and Marter take a trip in Bessie.*

▼ *Philip Hinchcliffe on location for* ***The Seeds of Doom.***



◀ him at a blasted volcanic landscape. The sound of the pipes fill the air, and the Doctor, Sarah and Harry follow the noise to the banks of a dark river, where a ferry waits for them. On closer examination, the ferry is more like a raft, bound together with thick ropes. Standing on the raft, the cloaked figure of a ferryman beckons them to climb aboard. Beneath the ferryman's hood can be glimpsed the face of Pan...

The water soon becomes choppy, and the raft is battered between the waves. The raft plunges into rapids and the fragile boat begins to disintegrate in the maelstrom. Moments before the boat breaks up Harry pulls Sarah to safety on the bank and the Doctor grabs a spiky, overhanging cactus. The Doctor gazes down as the raft spins on its own axis in the middle of now calm water. The ferryman, Sarah and Harry have gone.

The Doctor climbs down from the cactus and walks out into a vast plain baked hard by a merciless sun. In the distance he sees what can only be a nightmarish mirage: a black night on horseback thunders towards him, swinging a menacing ball studded with spikes. The knight charges but the Doctor jumps to one side.

A game of cat and mouse ensues. As the knight rallies himself for another assault the Doctor discovers that his foot is caught in a tangle of roots. Unable to move he desperately looks around for inspiration. He finds a couple of rocks and ties one to each end of his scarf. As the knight charges, the Doctor swings his scarf and lets the rocks fly like a bolas. The rocks hit the knight on the neck and he becomes disorientated. There is a crashing noise and the knight is left dangling from a gallows tree. The Doctor frees his foot and walks over to the motionless knight. He lifts the visor, but there is nothing inside. A moment later the knight crashes to the ground, now nothing more than a heap of rusted metal.

The Doctor retrieves his scarf and climbs onto the horse. They begin a long journey across the burnt plain as the pan pipe music swells to a new volume. The Black Shadow sweeps along the ground behind the horse, and ahead of the Doctor a mirage appears in the shimmering heat. A giant white egg sits on the horizon, as scarecrows stare malevolently from the distance. A huge crack appears in the egg, revealing a guillotine. The blade descends, slicing off a victim's head. The head drops in a basket, and the victim is revealed to be a scarecrow. The music stops and the horse comes to a halt.

* * *

The Doctor has arrived at his destination. The horse vanishes and the Doctor enters an opulent, oval office. In the centre of the office sits a man wearing a double-cuffed shirt and a pin-striped suit. In the place of a head, a shining, radiating light sits on top of the man's shoulders.

The incandescent figure sits at the centre of a curved desk, and six men sit either side of him. Each wears a pin-striped suit and is similarly faceless. There are 50 red telephones on the desk, and numerous portraits on the wall – each one shows the man at the centre of the table. The heads in the portraits each glow with differently coloured light.

The Doctor's adversary introduces himself in an evil, cultured voice. "Scratch is the name... Harry Scratch. Occasionally known as Charlie Chaos, Old Clootie, Ahriman..."

"The big one," says the Doctor knowingly.

Scratch puffs on a big cigar and blows a smoke ring. He tells the Doctor that he is, as usual, up to mischief. The 12 faceless men clap. Scratch draws the Doctor's attention to a huge tank at the side of the office, where the captive Sarah and Harry float as if weightless. Scratch then reveals that he manipulated the Cybors – mere machines, after all – into thinking that they were controlling the scarecrows.

"Foxy," says the Doctor, smiling. "Foxy..."

"You like it?" asks Scratch.

"Like it?" replies the Doctor. "I love it."

Encouraged by this, Scratch asks the Doctor to join him. Together, they could be invincible.

The Doctor paces around the office. He swings a yo-yo as he apparently considers the offer. He stops, abruptly. "I won't!"

Scratch points out that the Doctor has no choice – he holds his two friends captive. The Doctor still refuses, so Scratch asks the Doctor what he wants.

The Doctor glares at his opponent. "I want you blown up into a million little pieces, so infinitesimal that each particle is smaller than the most minute atom. I want to see you ANNIHILATED!"

A lift arrives at the side of the office and the doors slide open. The Doctor looks across at the captive Sarah and Harry before stepping inside. The doors close and the lift hurtles down a shaft at terrifying speed.

The doors open and the Doctor is reunited with Sarah and Harry on the playing surface of a huge pinball table. They are dwarfed by the giant buffers and the immense flippers behind them. The other end of the table is crowned by a mountainous glass screen. Each side of the screen shows the players' scores, and the centre is dominated by the glowing head of Harry Scratch.

A bell sounds and the game begins. A giant ball, like a smooth chrome boulder, bounces around the table. The Doctor, Sarah and Harry jump and slide out of its way as it rebounds from various points. The higher Scratch's score, the brighter his head glows.

The flippers bounce another ball into play and the numbers on Scratch's side of the scoreboard get higher and higher. "Millions! Millions!" he exclaims with unbridled glee. Scratch's head glows brighter with every second. Hiding in a corner of the table, the Doctor tells Sarah and Harry that if Scratch scores the jackpot he'll probably blow himself up with vanity.

It is the Doctor's turn, and he propels the ball into treble play. As Scratch's gigantic, glowing head gazes down, the Doctor, Sarah and Harry pivot the ball to hit a score of five million. It is time for Scratch to retaliate. He screams: "Daleks! Daleks! *Adva..a..ance!!*"

Sliding panels open at either side of the table and several Daleks stream through. "Exterminate! Exterminate" they rasp as the Doctor, Sarah and Harry dodge their gunfire.

The Doctor realises the Daleks can be easily manipulated on the smooth, tilting surface. With Sarah and Harry's help he pushes them into each other and they collide like skittles in a bowling alley.

The game continues, and Scratch's score gets higher and higher. "Zillions!" he screams as the numbers on his scoreboard revolve with bewildering speed. The Doctor decides it's time to let Scratch win. He takes off his scarf and uses it to snag the flippers. With Sarah and Harry on either side, they wait until the ball slides towards them and then release the flippers at just the right moment. The ball ricochets off the flippers and hits the jackpot. There is a blinding white light and Scratch explodes into a million pieces.

The triumphant trio scurry to the top of the table and make their way back to the oval office. The portraits on the wall are now headless, and only empty suits now remain on each chair. On the floor beneath the centre of the table a small lead-coloured ball rolls out of the leg of Scratch's trousers. It starts to slither across the floor.

"Take it Harry," says the Doctor.

"What for?" he asks.

"It's still my innings!"

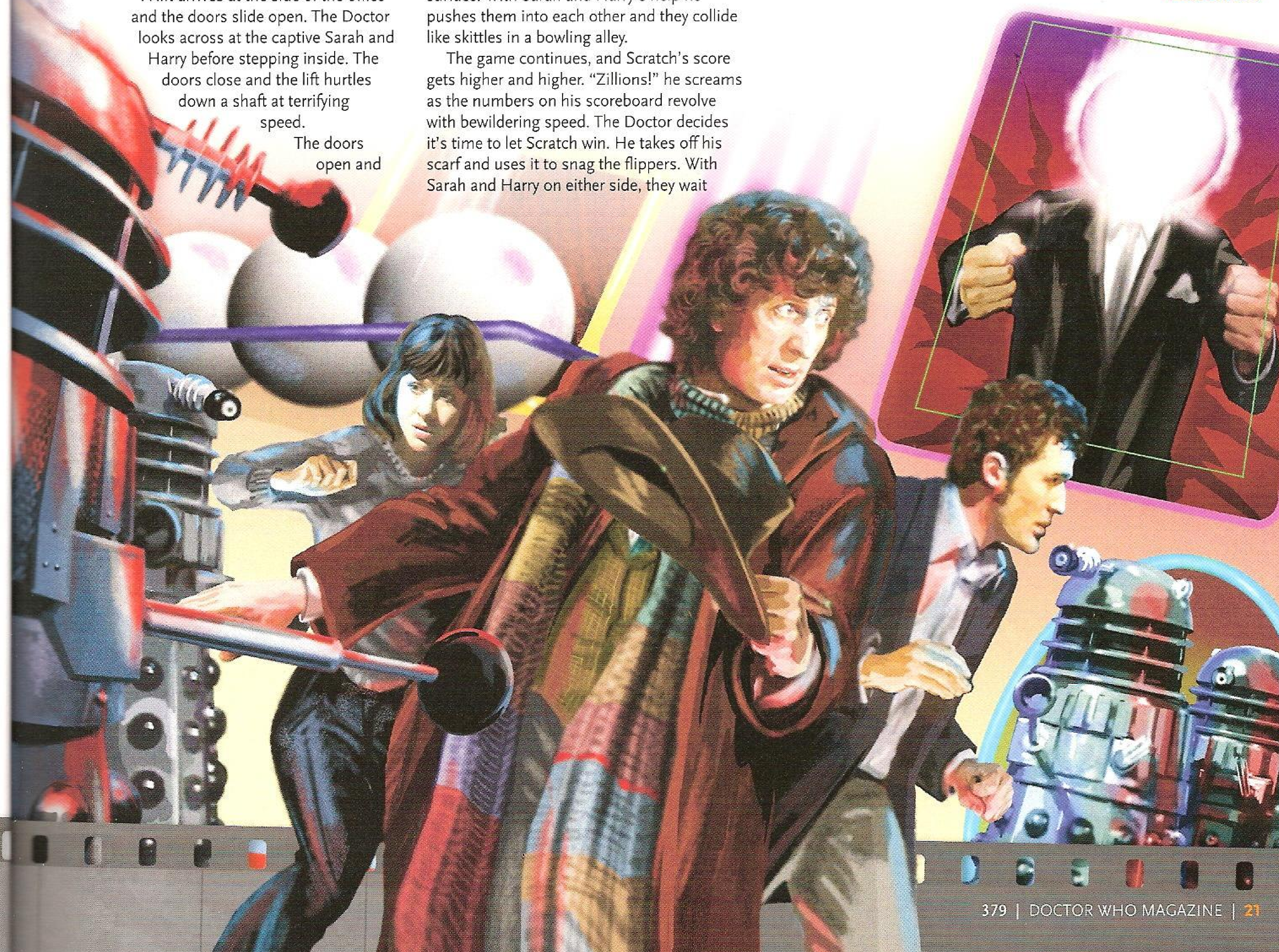
* * *

Back at the Scottish mull, the Doctor and his friends resume their game of cricket on the beach. Harry bowls the lead-coloured ball and the Doctor whacks it with his bat. The ball shatters, leaving blurry fragments briefly suspended in the air. One microscopic fragment is a translucent ball in its own right – and inside it is another Harry Scratch, with the body of a lizard and a tiny glowing head. He writhes around making unearthly squeaking noises, but the Doctor, Sarah and Harry are engrossed in their game of cricket and they fail to notice.

The game continues to the sound of a big band playing a rousing version of 'Yes, We Have No Bananas'.

It is a sparkling day and the sun is shining.

THE END



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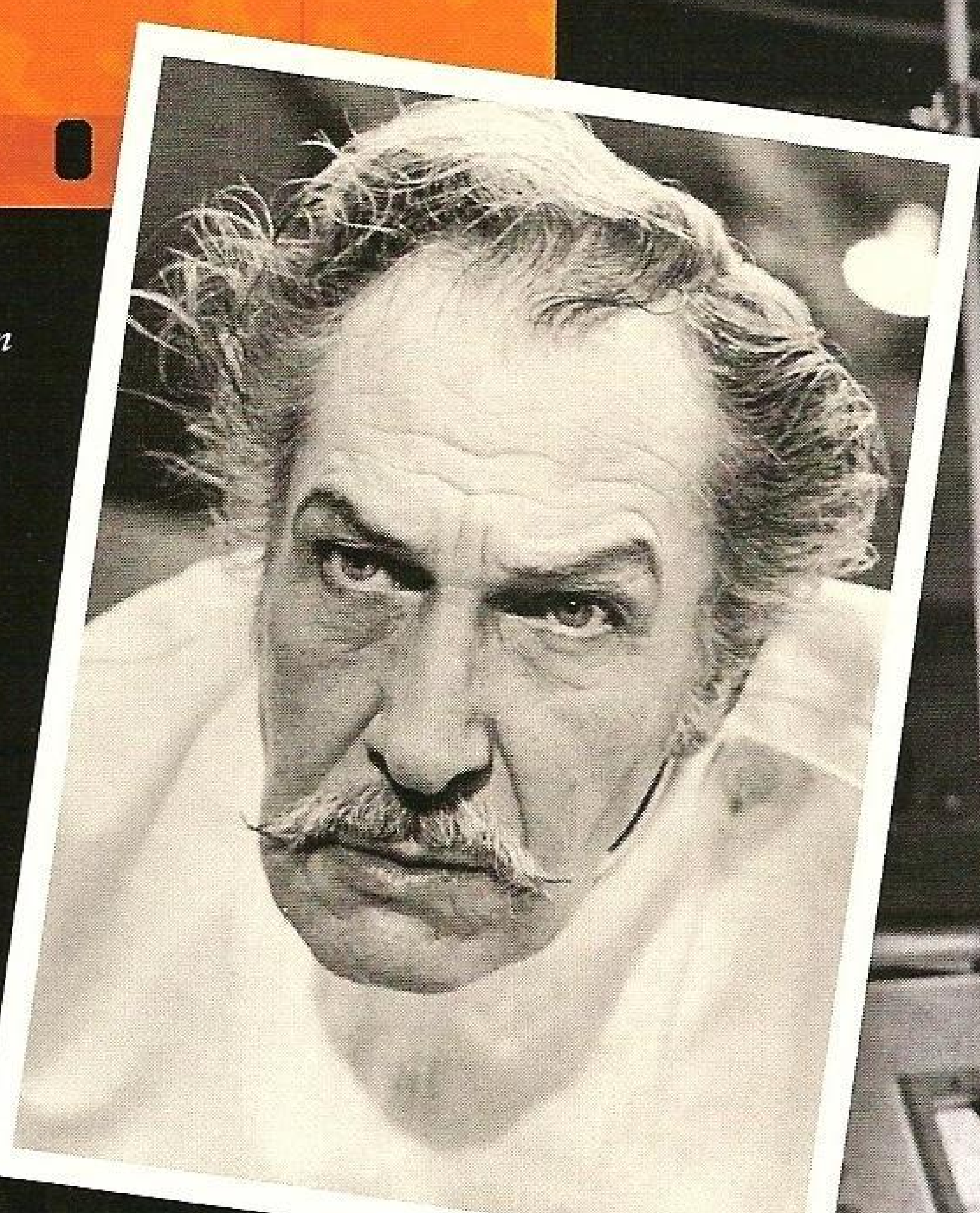
◄ long an option to allow. As with all major business ventures, there was a long period during which London Management and BBC Enterprises debated and refined the various clauses of the proposed contracts. This process continued throughout the summer, by which time Tom Baker was firmly entrenched in recording new television adventures as the Doctor which took him from Renaissance Italy to political intrigue on Gallifrey – and in the midst of which Elisabeth Sladen would depart from the series.

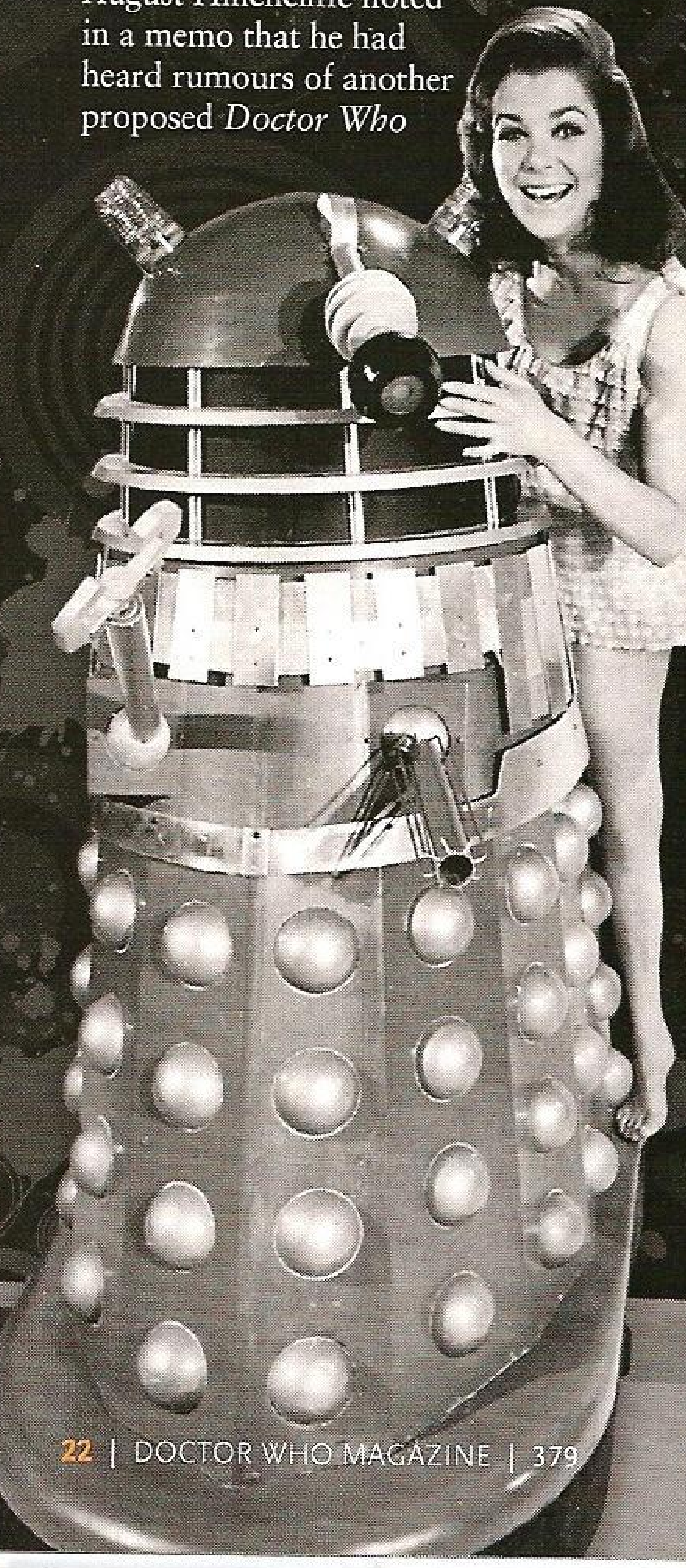
1976 was also a time that the *Doctor Who* fan press became truly active in the UK. An early report from mid-June told devotees that a *Doctor Who* movie would be entering production in October of that year, with shooting to start in either February or March 1977 when Baker's commitments to the current series were over. The use of the Canary Islands for the "outer space" sequences was also mentioned, and a provisional title given as *Dr Who Meets Scratchman*. By the start of August Hinchcliffe noted in a memo that he had heard rumours of another proposed *Doctor Who* film – possibly an outline called *Doctor Who and the Krikkitmen* which was being developed by a young comedy writer called Douglas Adams. Nevertheless, *Doctor Who Meets Scratchman* was still the forerunner in this area, and Hinchcliffe met with Hill for a meal one evening in early September, whereupon the film producer allowed the television producer to read the current incarnation of the movie script.

Writing to Hill – who had been directing episodes of *The New Avengers* at Pinewood over the spring – on Thursday 16 September, Hinchcliffe noted that the script was very imaginative and ambitious, but while it was set far more in the realms of fantasy than the television series, he did not feel it departed too far from the current style of the programme. The two points which he raised were whether the Daleks would be too costly to use, and whether the Cybors were too similar to the Cybermen which could cause copyright issues. Replying on Sunday 26 September, Hill was delighted that Hinchcliffe had liked the script, and in response to the queries raised



▲ *Above: Vincent Price in* ***Theatre of Blood*** *(1973).*

▼ *Below: Actress Jill Curzon drums up interest in big-screen Dalek capers.*

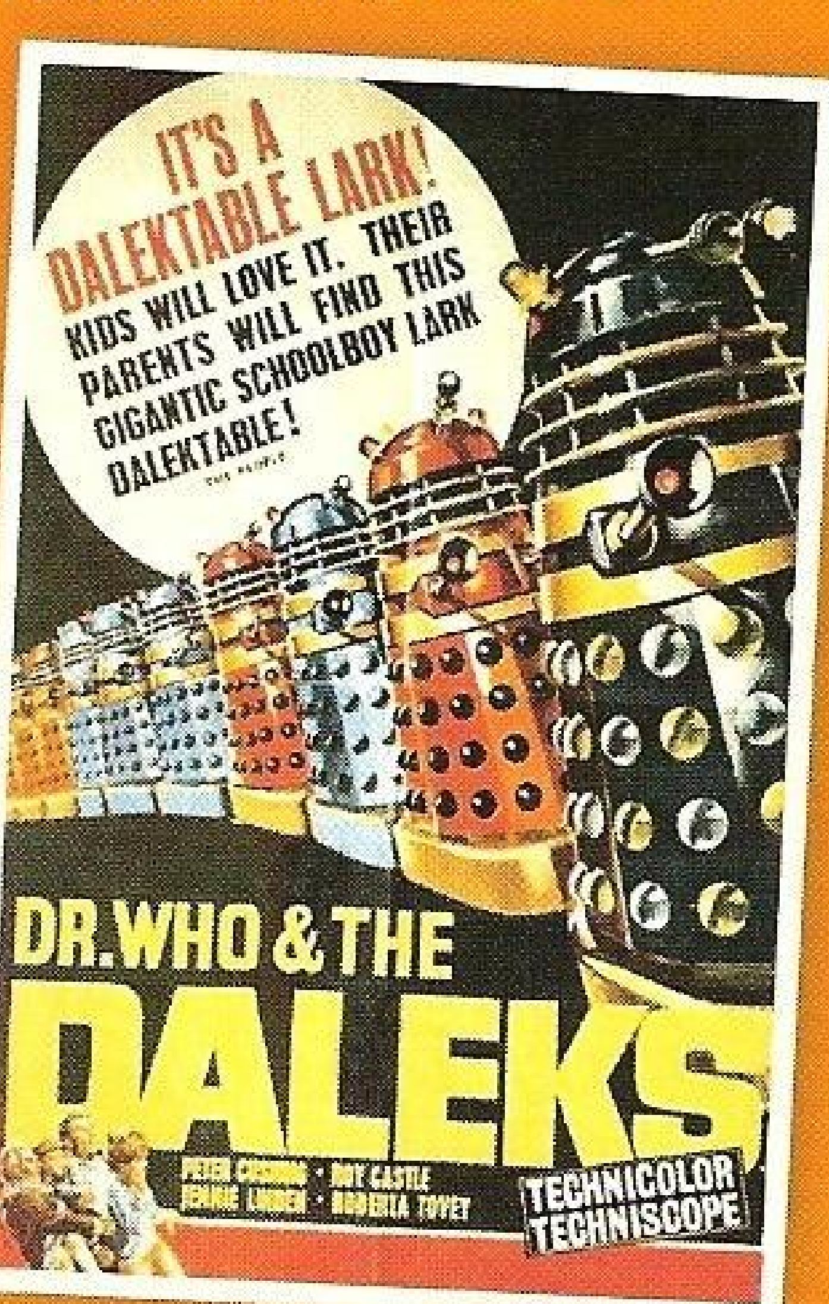


THE DALEK MOVIES

The existence of the cinema films *Dr Who and the Daleks* and *Daleks – Invasion Earth 2150AD* – made and released in 1965 and 1966 by the British company Aaru – proved that *Doctor Who* could be transferred to the big screen with reasonable success. When the films were made, *Doctor Who* had not been sold to the lucrative territory of the USA, and as such Aaru rebooted the BBC concept with the mysterious and alien time traveller known only as the Doctor transformed into an eccentric English scientist who happily introduced himself as 'Dr Who'.

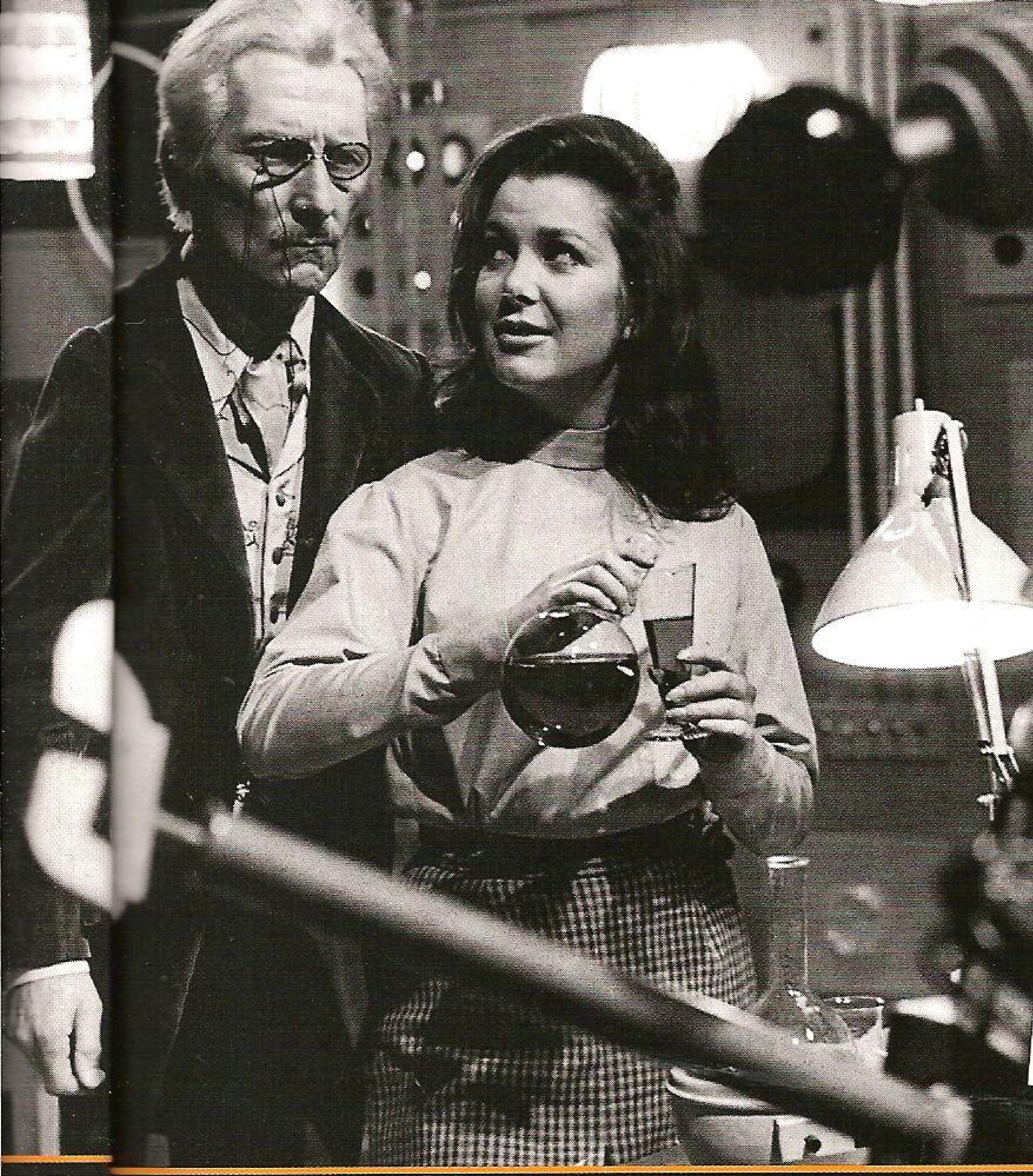
The movies were made to exploit the phenomenon of the Daleks. On a bigger budget and on a bigger screen, the first film had been a major box office success in the UK upon release – but by the time the sequel appeared, even promotion on boxes of Sugar Puffs couldn't disguise the fact that *The Man from UNCLE* had surplanted *Doctor Who* in the hearts of young viewers. Aaru abandoned further options, and the TARDIS travelled on courtesy of BBC1 rather than ABC Cinemas.

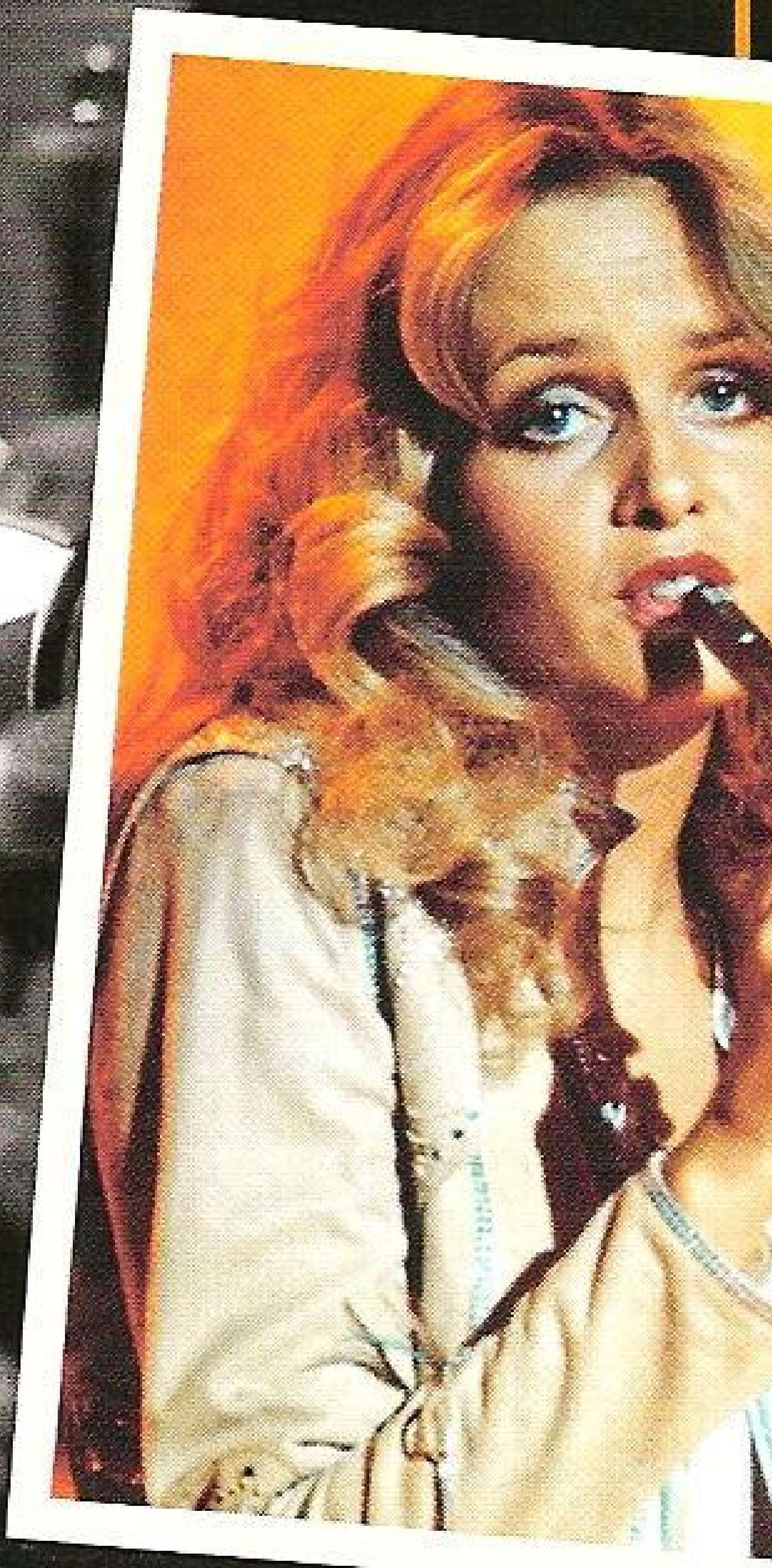
It is important to note that the Aaru films could only happen by recasting the Doctor – and for two reasons. First of all, to crack the American market with an unknown character and unknown actor was tough. Although well known in Britain, William Hartnell had little exposure to Stateside audiences whereas Peter Cushing's association with Hammer horror projects would brand this colourful science-fiction adventure for the appropriate market. Secondly, each film took around six weeks to shoot when BBC1's *Doctor Who* was in almost continual production, allowing the regular cast only a few weeks' holiday each year. Baker and Marter wanted to translate to the cinema something which was far more recognisably *Doctor Who* than what Aaru achieved. The banker for the domestic market would be that – as on television – it would be Tom Baker at the controls of the TARDIS when the audiences went to the flicks. Ironically, this perceived strength would become one of the project's weaknesses. Suffering from writer's block during their development phase, Baker arranged for himself and Marter to view the two Cushing/Dalek encounters at London's Wardour Street. As Marter recalled in *The Doctor Who File* in 1986, the sight of the colourful reimaginings on the big screen both appalled and galvanised the pair.



"We knew we could do a lot better," he wrote. "The films were a travesty of the *Doctor Who* ethos. They were crude, vulgar and condescending to audience."

In 1979, Baker commented of his cinematic predecessor, "He was playing a benevolent, doddery old gent who could not even sort out a fuse let alone the Daleks!"





about the Doctor's enemies indicated that he had spoken to Terry Nation – the creator of the Daleks – on the phone and they were hopeful of working something out, while he took on board the comment about the Cybors and indeed referred to Cybermats – again as seen in *Revenge of the Cybermen* – in his missive.

October saw further debates over the profit clauses of the contract, but there was now another concern for the *Scratchman* team – money. Ideally the trio wanted to support the British film industry, which had been steadily declining in the face of the television's domination of entertainment from the 1950s onwards. In the case of the UK, the horror boom of the 1960s was well and truly over. Even Hammer films had found more success with a big screen version of the LWT sitcom *On The Buses* than further tales of Dracula or Frankenstein. Indeed, the only thriving area of British film production was in the field of titillation, with prominent actors finding themselves ensnared in comical sex antics.

> **"PETER CUSHING'S DOCTOR WHO COULDN'T EVEN SORT OUT A FUSE, LET ALONE THE DALEKS!" Tom Baker**

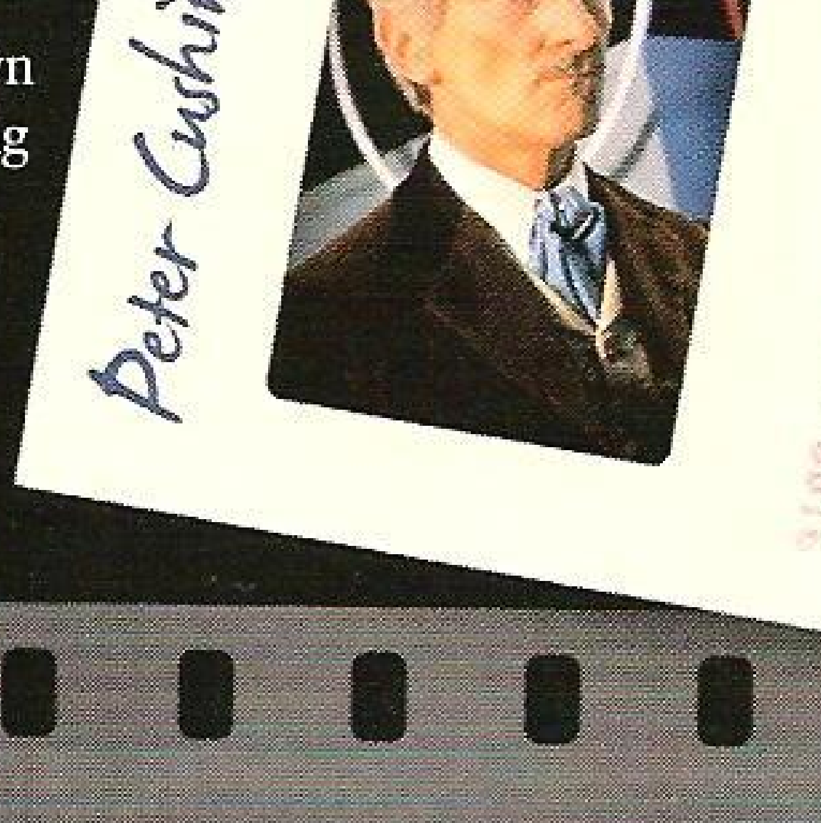
Science-fiction wasn't exactly a popular genre at the cinema either. The trash B-features of the 1950s were long past, *2001: A Space Odyssey* was approaching its tenth birthday, and while there had been a smattering of major SF movies in recent years, few had been box office hits. On the other hand, horror films such as *The Exorcist*, *The Omen* and *Carrie* were popular, and Disney had some hits with family fantasy flicks such as *Herbie Rides Again* and *Escape to Witch Mountain*. But SF production in the UK was almost non-existent in the wake of *The Land That Time Forgot* and *At The Earth's Core*, although there were whispers at Elstree studios that an American named George Lucas was making a *Flash Gordon*-style space movie…

The reasoning behind transferring *Doctor Who* to the cinema was sound in respect of the fact that – like *On The Buses* – it was already a known brand, much loved by television audiences. At this time, over 10 million were regularly tuning into the tales of the TARDIS travellers, so there was a ready-made audience just waiting to be drawn to the box office. Getting backing for a sure fire hit like that couldn't be tricky, could it…?

Doctor Who Meets Scratchman was hawked around studios, backers and distributors including Warner Bros, Disney, Hammer Films and Roger Corman, but it seemed that the greatest interest had been displayed by Universal Studios, an American organisation which had moved heavily into the television industry from the late 1960s, but whose box office fortunes had taken an upturn following *Jaws* in 1975. Universal's overtures were described by Marter in October 1976 as "promising", but Baker pariotically wanted to support home-grown companies and ideally sought backing from a British organisation. Naturally, the major US market for the film could not be ruled out, and ideal casting for Scratchman himself would be an American star with an established genre track record on both sides of the Atlantic.

▲ *Top: Dr Who and Louise in Daleks – Invasion Earth 2150AD, a colourful and successful "travesty of the Doctor Who ethos". Oooh!*

▲ *Above: Possible companion Twiggy, pictured here in 1976.* © REX



▼ *Below: A "benevolent, doddery old gent", yesterday.*

Enter Vincent Price... Price had been associated with horror films – usually in a villainous role – since the 1950s when he had featured in pictures such as *House of Wax* and *The Fly*, a status cemented by work on titles like *The Fall of the House of Usher*, *The Pit* and the *Pendulum*, *The Masque of the Red Death* and *Witchfinder General*. At this point in his life, Price was in his sixties and still popular in both England and America.

Tom Baker went public on his cinematic visions when talking to Martin Jackson of the *Daily Mail* in an item which saw print on Thursday 25 November 1976. Vincent Price's involvement was mentioned, but Baker's main point of discussion was the raising of the finance for the *Doctor Who* film which he hoped would be released for Christmas 1977. Explaining that he and Hill had agreed to work on the project without payment and just take a percentage of the profits, the star commented, "It has been a saddening and frustrating experience. The British film industry seems to be closing down, yet here is a film which entails absolutely no risk. With millions of viewers on TV each week, we have a guaranteed cinema box-office, and you would have thought the British film industry would have snapped it up. But I couldn't get a single studio ▶

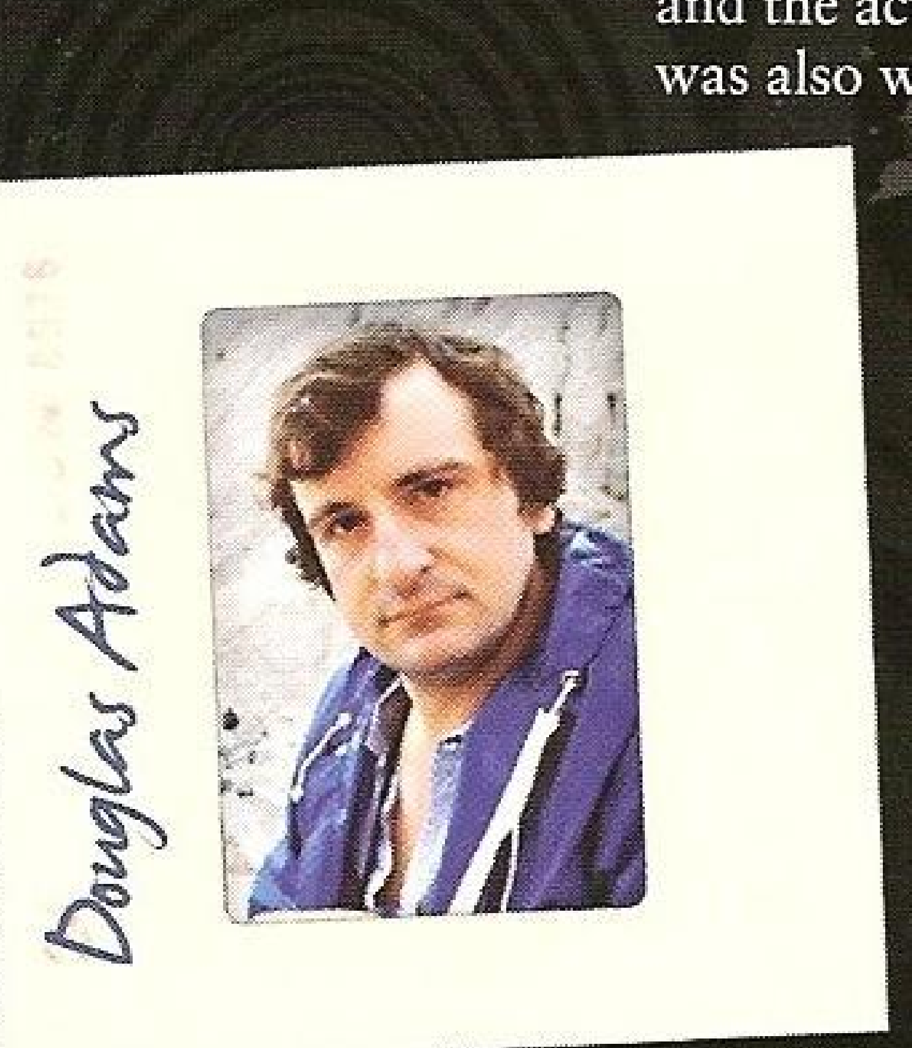
▲ *Above: Sarah and Harry give it all they've got in a scene from* ***Terror of the Zygons.***

▼ *Below: Future Doctor Who script editor – and screenplay writer – Douglas Adams.*

◀ interested. We did have an approach from Hollywood, but I wanted this to be a British film. We should have opened our production office a month ago. We have even all offered to work for nothing in an effort to cut costs. But still there have been no takers!"

In a separate conversation to Keith Fisher of *The Sun*, Baker declared to the nation, "I'm determined to make this film somehow. So maybe *Doctor Who* fans might like to invest a few quid and become shareholders? The budget is around £500,000 which means fans gambling a fiver each."

At this juncture, Baker was hoping that the money would be available to shoot the film from February, starting with the location work in Lanzarote and then relocating the crew to the Scottish isles thereafter. It was reported in the fan press that Baker was determined to keep the heroic side of the Doctor, and the action set inside the TARDIS was also widely discussed. The team indicated that they were very aware of the different level of horror that they could get away with at the cinema as opposed to in the living room, and were very careful to tailor the content to take this into account. At the end of October, devout *Doctor Who* fans shed a tear as Sarah Jane Smith and her cuddly owl emerged into what she thought was Croydon but which she (and we, decades later) would discover to be Aberdeen. As such, the hopes of Harry returning to the TARDIS for the big screen reunion dwindled to zero, and a revised script was drafted with replacement characters.



"It has a character like Harry and a character like Sarah," explained Marter at Who-1. "We were going to set it in the late 1920s to early 30s, and it was going to start off in Scotland. The Doctor was going to go off on holiday… and things were going to happen. I won't tell you what, just in case we make it. And the two characters weren't going to be with him at the very beginning, he was going to meet them and strike up a relationship with them. We thought that would be more fun rather than having the format of the people already with him, and it would be nice to have him bump into people and have to get involved with them first, and then get involved with the main situation. It wasn't going to be a very big cast – for obvious reasons, mainly financial and also ease of doing the thing. We were going to keep it a small script of main characters."

In the role of faux-Sarah, Susan George's name was briefly mentioned. George had in fact auditioned for the role of Zoe in 1968 when she had been dating Frazer Hines, who played TARDIS traveller Jamie McCrimmon in the series. Then 26 years old, the actress had begun acting duing her childhood and had various genre credits to her name including *Die Screaming, Marianne* and *Fright* and in recent years had been working steadily in America. However, another name was soon being bandied about widely for the role, that of Twiggy. Born Lesley Hornby, her good looks and pencil-thin figure epitomised the look of mid-60s London, moving from modelling to acting and singing in the 1971 musical The *Boy Friend* for which she won two awards. While she had fronted a couple of variety shows in the mid-1970s, Twiggy was keen to carve out a career for herself as an actress. She was certainly the favourite of both Baker – who in 1979 said she "had a zany quality, an 'off the ground' quality that would be very good" – and Hill, although both realised that the final say would rest with the film's backers.

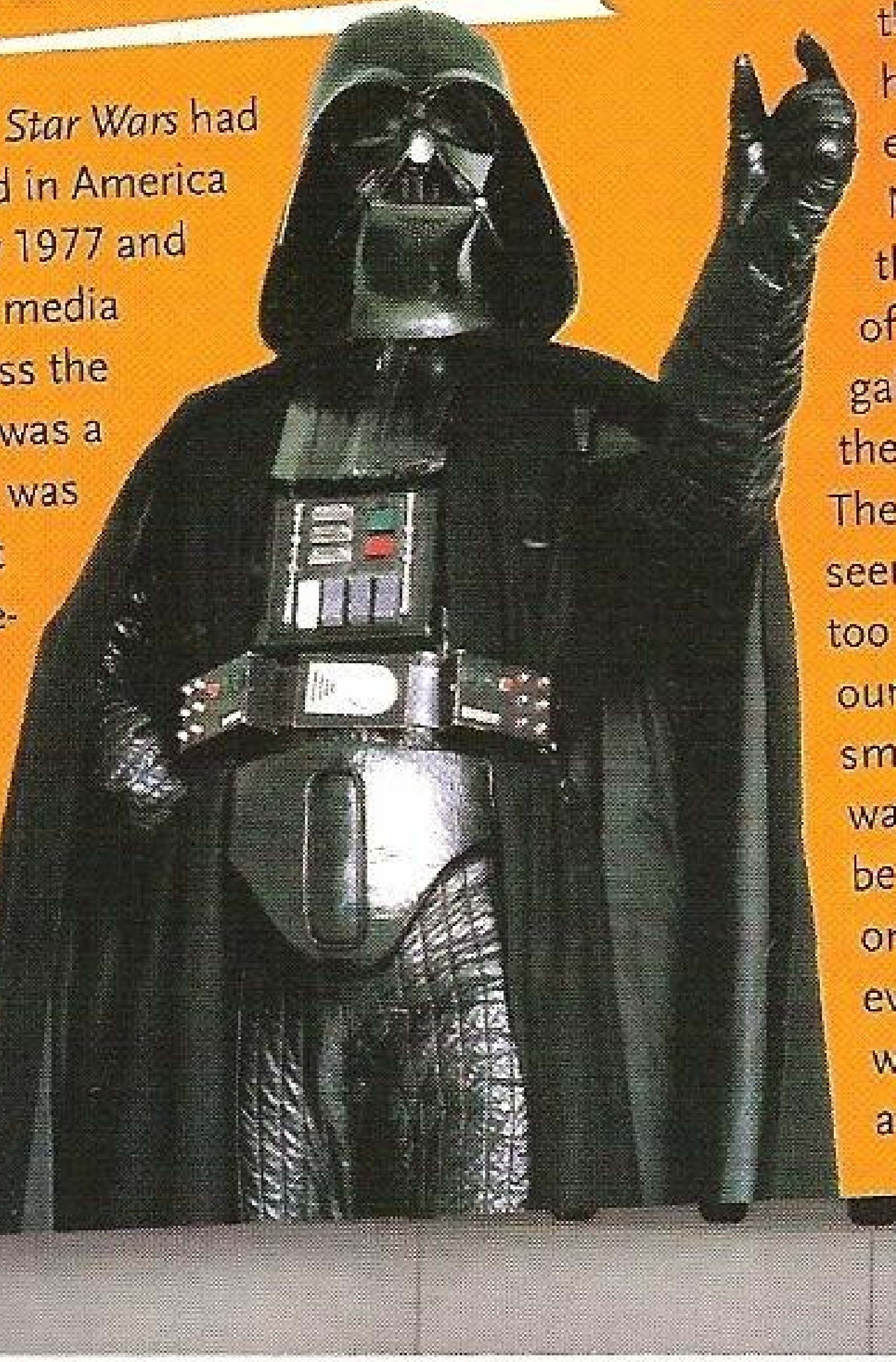
"Vincent Price expressed great interest in the role of Scratchman and Twiggy liked the idea of playing the Doctor's young lady companion," recalled Marter in 1986. "One American mogul in Los Angeles suggested that Doug McClure would be ideal casting for the young man!" California-born McClure had numerous US television series to his name such as *The Virginian, Search* and *Barbary Coast*, but had also appeared in two Milton Subotsky family fantasy adventures shot in Britain in recent years, *The Land That Time Forgot* and *At The Earth's Core*, the latter alongside Peter Cushing playing an amiable British inventor almost identical to his portrayal of Dr Who.

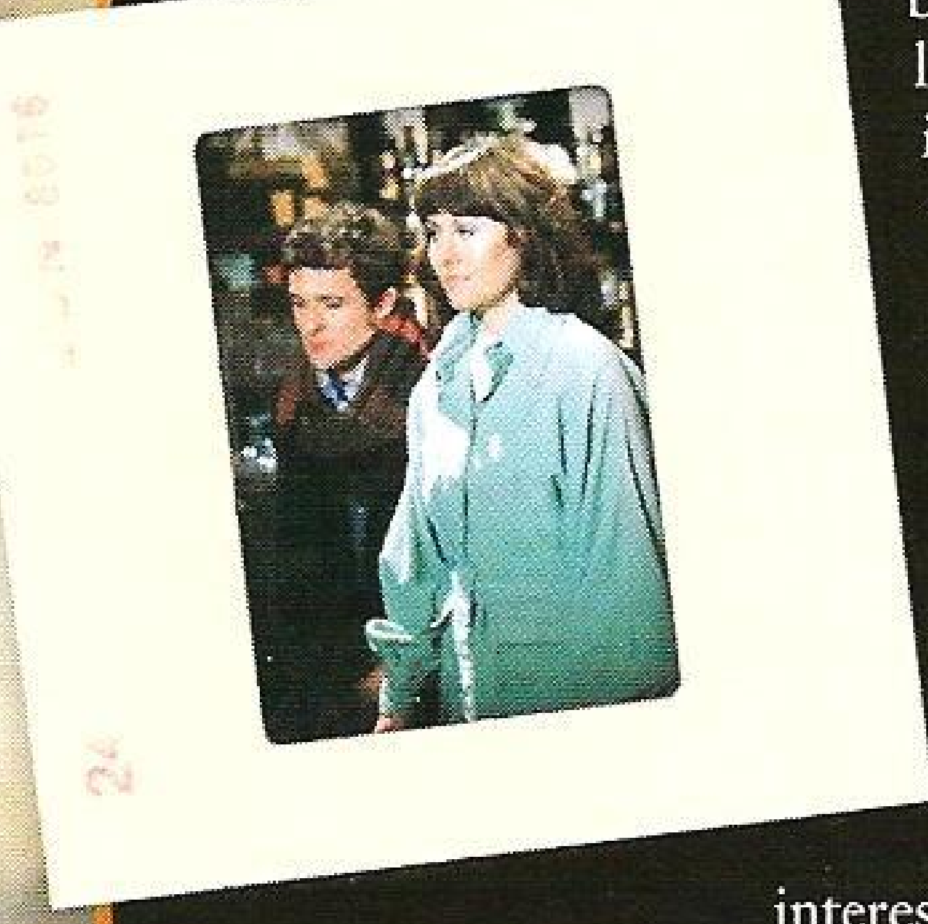
Coming in to trail Philip Hinchcliffe during November 1976, new producer Graham Williams found himself inheriting the ongoing movie situation and on Monday 20 December suggested that he should be present at a meeting to solve some ambiguities that he perceived in the existing film deal. By now, *The Talons of Weng-Chiang* was in production, and when the team moved up to Northampton to record location material in January, Baker was again the focus of press attention and lost no time

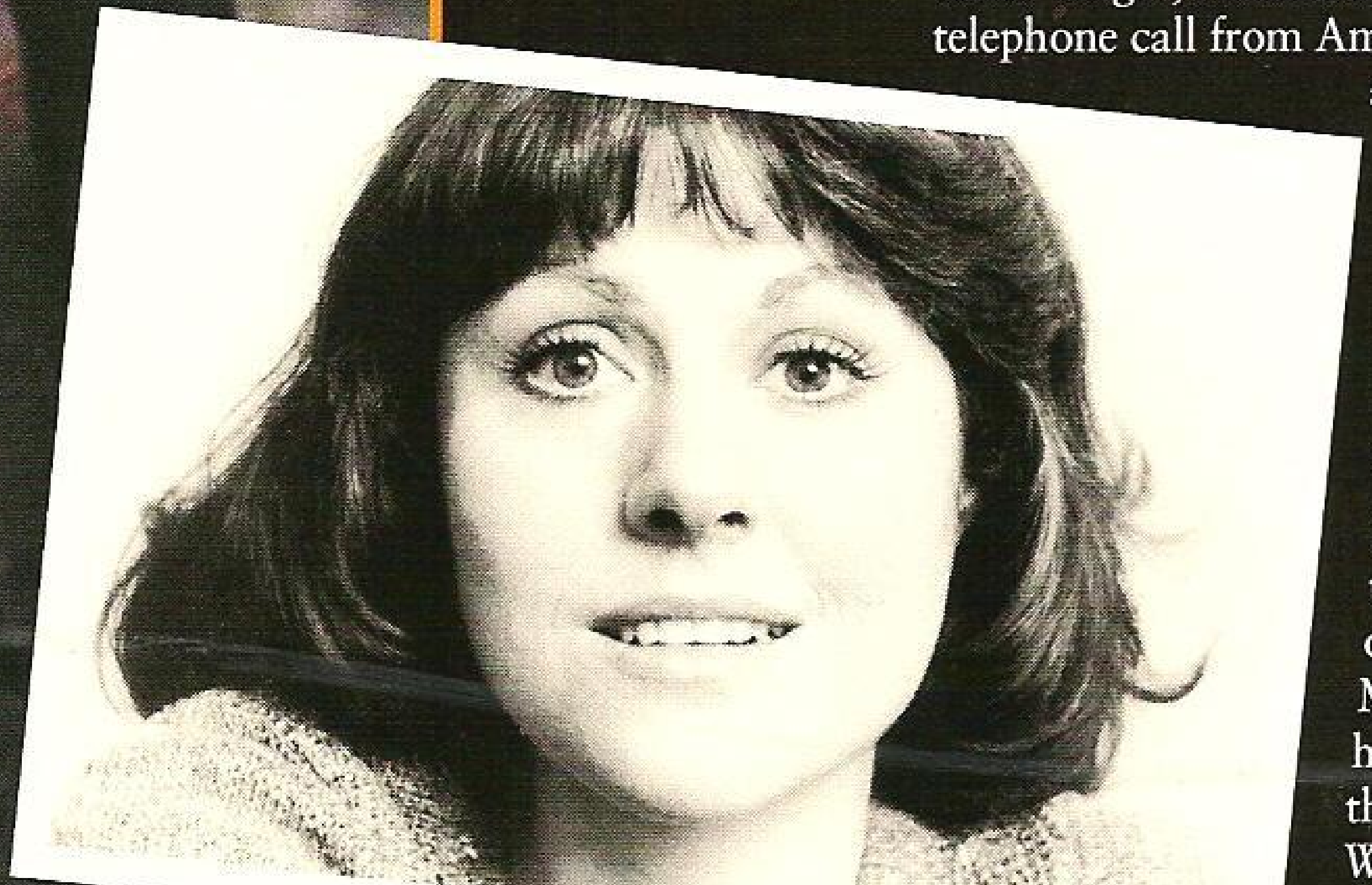
> **"WE HAVE EVEN ALL OFFERED TO WORK FOR NOTHING IN AN EFFORT TO CUT COSTS."** **Tom Baker**

SCRATCHMAN VS. STAR WARS

The film *Star Wars* had opened in America in May 1977 and all the media reports filtering across the channel were that it was a phenomenon which was kick-starting interest in cinematic science-fiction. As such, Baker arranged for tickets to a press preview of George Lucas' new film at the Dominion Cinema on Tottenham Court Road in advance of its UK release on Tuesday 27 December. Unfortunately, whereas the screening of the Aaru films had enthused and encouraged the duo, Marter recalled that their first glimpse of the events from a galaxy far, far away left them "Utterly dejected. The film we had just seen told us that we were too late. The scale of our project was far too small. Science-fantasy was obviously going to be in... but on a new and on a vaster scale than ever before. Our project would be a minnow among the whales!"







in telling the local inhabitants about his plans. In *Feature film planned by 'Dr Who'*, parochial reporters noted of *Doctor Who Meets Scratchman*, "Expect to see that film (the title may be changed) in your favourite cinema around next Christmas." Eternally optimistic given the lack of finance, the report noted that "production will start in February and is scheduled to be completed in September" and again promising "there will be some filming in the Canary Islands and some on an island off the Scottish coast." Keeping quiet about the details of the narrative, Baker explained that "We have woven three or four strands together in the story" and promised that the film would be loaded with adventure ("one piled upon another") with monsters for the kids.

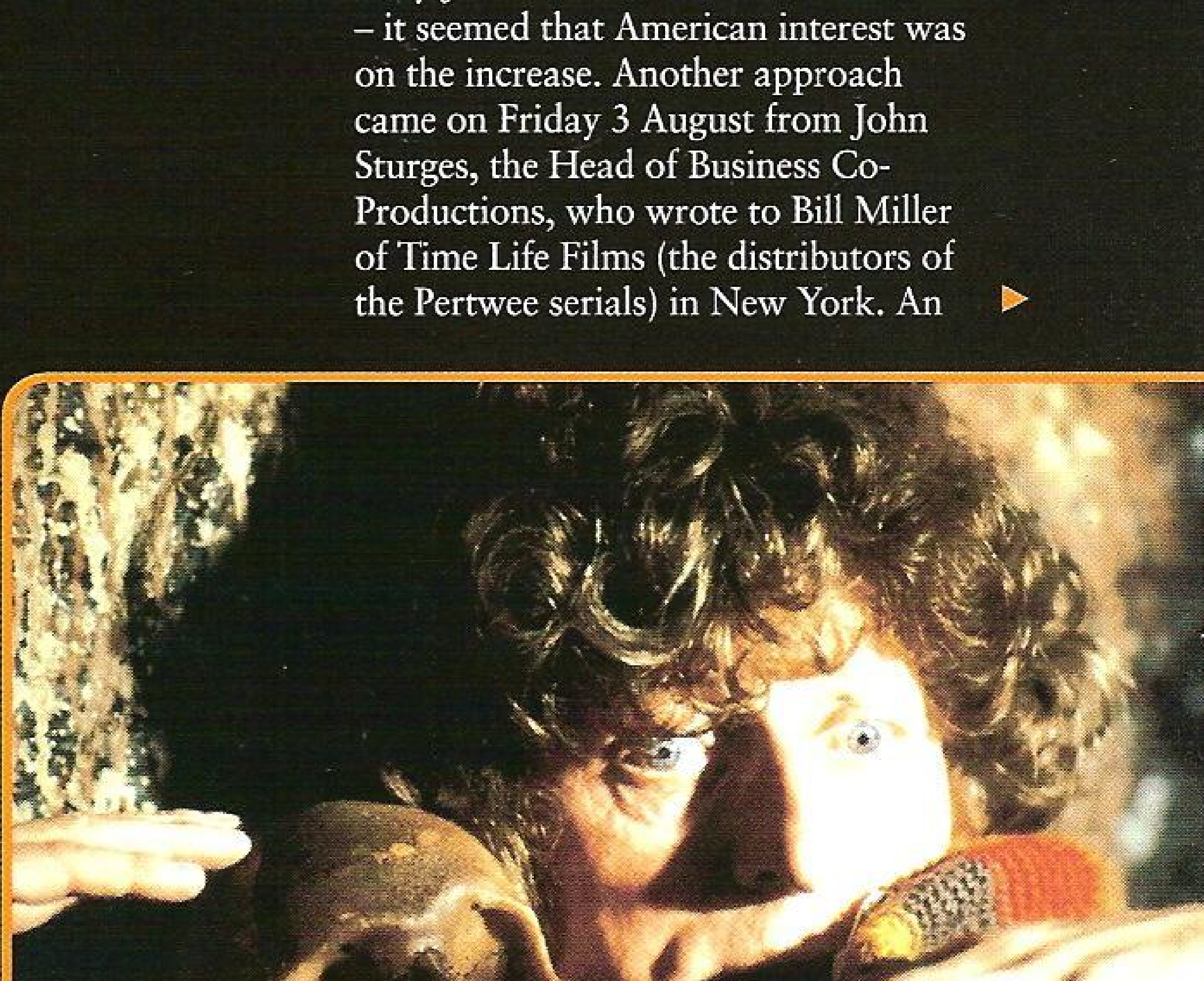
The Talons of Weng-Chiang completed recording on Thursday 10 February but without any backing, the window of opportunity for production between seasons came and went, with Baker required for rehearsals from the end of March. During this time, the profit clauses of the contract were still being debated, and new stories in the fan press indicated that production on the film was now scheduled for December, once the fifteenth series had finished recording.

In the *Society Bulletins* section of Volume 2 Number 3 of *TARDIS* – the fanzine of the *Doctor Who* Appreciation Society – during April, the piece *Confusion Over Future Of Dr Who Film* reported "Although it was believed that the film had been dropped, it had been heard that despite difficulties, mainly financial, the film will be going ahead. It is believed that financial backing may come from the Universal film studios in America. If made, the film will strongly feature the Tardis."

Through the spring and summer, Tom Baker worked alongside Louise Jameson and John Leeson on the new series, and it was not until July that an update on the film surfaced in the press. On Monday 18 July, the *London Evening Standard* reported, "Doctor Who has received sacks of mail from his fans and all the letters contained money. But sadly for Tom Baker he has had to send all the money back. This extension of his superior powers from merely travelling through time to magnetically drawing pound notes towards him rose through a misquote in a newspaper." The story confirmed that the production team was hoping that the National Film Finance Corporation would provide half of the money needed, and explained that Baker had been informed that with eight thousand contributions from *Doctor Who* fans, he should have started a company and sold shares to raise the finances. "Baker was amazed, but when he inquired into the legitimacy of raising money, even inadvertently in this way, he was told he would have to send the lot back. He was advised that he should have started a company, advertised shares, and promised a dividend." It was also indicated that the star had had an approach about finance from a city bank – but that the organisation was only interested in financing a three-film package rather than a single movie.

Having moved on to the BBC1 police series *Target*, Hinchcliffe received a telephone call from America on the afternoon of Thursday 2 August. The caller was a lawyer representing Laurence Tetenbaum and Paul Bluhdohn, the two producers of Cinema Mistrale Inc, who had read some of the Target *Doctor Who* paperbacks in America and who felt the character and format were ideal for a movie. Since Bluhdohn was the son of the owner of Paramount Pictures, Hinchcliffe suggested that the situation at least merited investigation in his memo to Graham Williams. Despite the general absence of *Doctor Who* from the television screens of the USA – aside from local reruns of some early Jon Pertwee serials in a few areas – it seemed that American interest was on the increase. Another approach came on Friday 3 August from John Sturges, the Head of Business Co-Productions, who wrote to Bill Miller of Time Life Films (the distributors of the Pertwee serials) in New York. An ▶

▼ *The Doctors TV adventures were often tinged with the macabre, as this still from* ***The Ribos Operation*** *shows...*



▲ *Top: Tom Baker-mania in full swing during filming for* ***The Android Invasion*** *in 1975.*

▼ *Lis Sladen's departure in* ***The Hand of Fear*** *necessitated a rethink for the movie project.*

◀ American publisher had suggested to Sturges that *Doctor Who* would make a suitable feature film subject or made-for-television movie, and he wondered if Time Life was interested in co-production. Writing direct to Williams on Thursday 22 September, Sturges informed the producer that Time Life was not interested in his proposal, but the fact that American businessmen were interested changed the playing field for a movie option.

In October, the BBC Enterprises took the view that it was most likely that an American studio would pay more for the rights to make a *Doctor Who* movie and also invest more in the finished film. As such, they decided to wait until one of their representatives had returned from the USA on Monday 21 November to understand how an offer from overseas would compare to the deal they were trying to thrash out with Hill.

In fact, in terms of finances for *Doctor Who Meets Scratchman*, there had been an improvement. By September 1977, the National Film Finance Corporation had pledged £250,000 towards production, and the BBC had also offered money offset against the rights to be the first to screen the film on British television. However, there was still a shortfall of £225,000, and this amount needed to be raised by the next window of opportunity for Baker to film between seasons.

"Our budget was scaled to recoup costs and hopefully make a profit from its release in the United Kingdom and perhaps countries like Australia where the television show was well know," explained Marter. "However, we knew that we could not hope to raise all the capital in the UK."

Regardless of money though, in dealing with the BBC there was still a lack of settlement on a number of contractual clauses, including that concerning merchandise. Rather optimistically, the *Doctor Who* Appreciation Society reported progress on *Doctor Who and the Scratchman* in the final issue of *TARDIS* for 1977.

"The *Doctor Who* film goes into production at Christmas," they claimed, "with some filming being done at the BBC (probably on the Tardis set). Elisabeth Sladen will not be appearing as one of the Doctor's companions, but a new girl will take her place played by Twiggy (yes, the ex-model and trying actress). Vincent Price plays the Scratchman."

In January 1978 rumours surfaced that Rank was going to finance the *Doctor Who* film, along with possible backing from IPC, with studio sequences most probably to be filmed at Pinewood. In the meantime, James Hill was not short of work, working on a television version of the 1940s radio favourite *Dick Barton – Special Agent* for Southern and then the family feature film The Belstone Fox. While London Management was still debating fine contractual detail in March, yet another group expressed interest on Wednesday 3 April when agent Jill Foster phoned BBC Copyright saying that she was strongly interested in the *Doctor Who* film rights and that her colleague Douglas Adams – who by now had written the four-part serial *The Pirate Planet* which was shortly to enter production – had written a full screen treatment, which may or may not have been *Doctor Who and the Krikkitmen* again. The BBC indicated that it was currently in discussion with another party, but now set in place a deadline for London Management to agree to a contract... after which should the *Scratchman* team decline they would contact Foster. This seemed to coincide with a final push to reach agreement on the deal, and in the coming months Williams formally confirmed Tom Baker's work pattern for the foreseeable future.

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Towards the end of 1978, Tom Baker started to become a cult figure with American SF audiences. Time Life had purchased Baker's first four years-worth of stories at the start of the year, and these were filtering out to Public Broadcasting Stations across the States for airing at all hours of the day. This made the notion of a movie far more attractive, aiding the momentum in agreement over terms and conditions between the BBC and James Hill Productions. At long last, on Friday 13 October, BBC Enterprises was able to issue a one-year option to make the film, with the effective date being Wednesday 1 November.

By now, it seems that the desire to make *Doctor Who Meets Scratchman* was one of the things keeping Tom Baker in the role of the Doctor on television, as after four years he was starting to become frustrated with his lack of input into the series' creative direction. There was still a shortfall on the finances, and even with the option, there would not be enough funding to start production in the January to March period when Baker was free from the television series. February in fact saw Tom Baker visiting Australia to promote *Doctor Who* and urge the locals to "Keep Australia Beautiful", and during this trip he was interviewed by Anthony Howe, a leading light in Antipodean fandom. The subject of the movie came up, with Baker remarking that "*Doctor Who Meets Scratchman*, which was the provisional title – I thought a very good title – is now to be called *Doctor Who and the Big Game.*"

> "I CAN'T PLAY THIS PART FOREVER – THE AUDIENCE DESERVE A CHANGE." **Tom Baker**

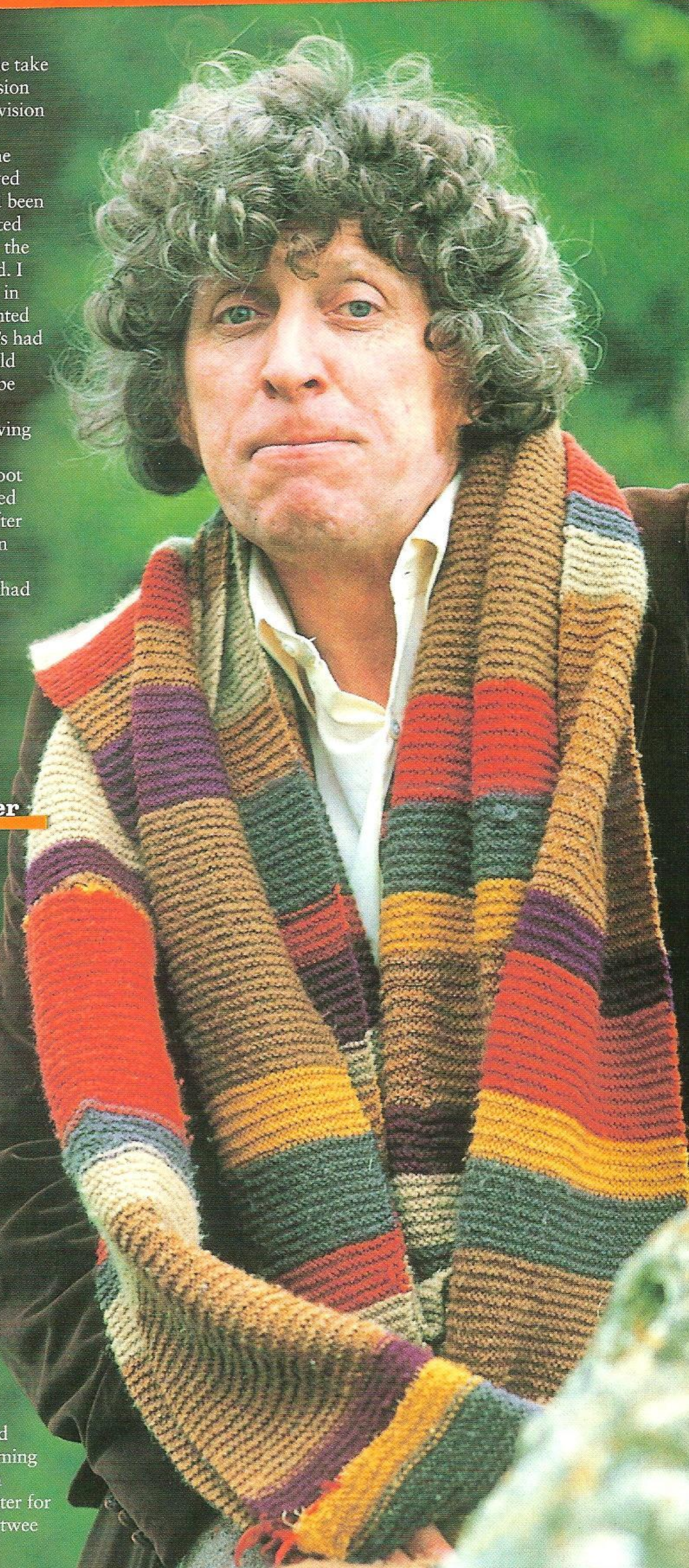
"At long last the options in the end are James Hill and me," confirmed Baker, adding, "There are two problems, one is raising the finance, which I don't know will be all that difficult now, and I think the discussions about production money to shoot the exteriors in Australia is an optimistic thought. There are a lot of big exterior sequences. We wanted to go to Lanzarote because it has that lively, black, shiny moonscape there, but I think it would be better to come to Australia if we could. The second problem is, what time would I have to do it? If it happens at all, because I can't go on and on doing this part – the audience should be allowed a change, so it would have to be done in the spring of 1980, starting in January. But before I consider giving someone else a go, I would like to get the film in first!" Again bemoaning the pitfalls of financing, Baker explained, "People take awful risks when they adapt television things for a film, they inflate a television script and what is acceptable on a 24-inch set at home won't stand the big screen. So it's got to be conceived filmically." And much of what had been in place years earlier had now drifted out of configuration. "At one time the ideal casting people were interested. I know Vincent Price was interested in playing Scratchman... then we wanted Twiggy to play the girl... Now she's had a baby and I don't know if we could get her, but I don't think it would be difficult to get a good girl in it."

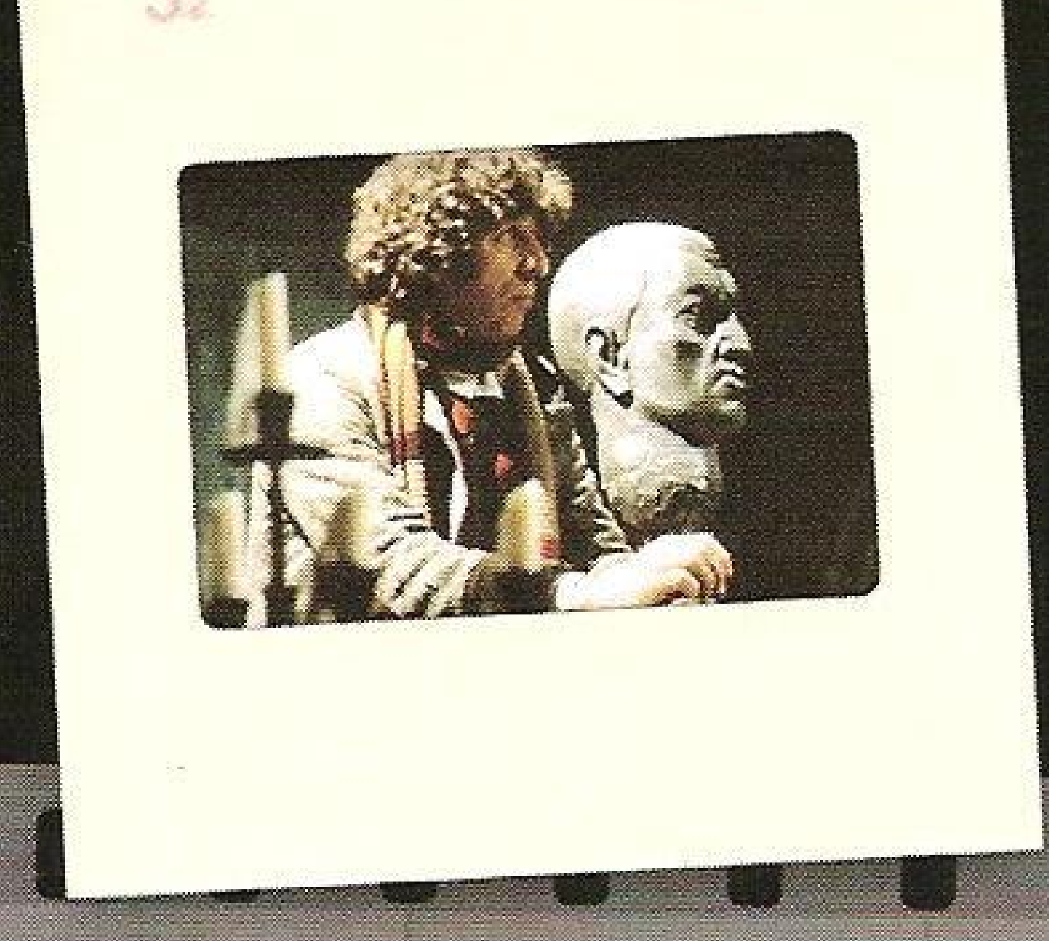
Hill's problem now was not having enough money for a spring 1979 shoot – so time had run out to shoot the movie before the option expired in October of that year. Shortly after Baker's return to England, London Management was able to confirm that, in terms of money, they had had James Hill's share for some time, and Baker's half was also now in place. But there was no time in which to make the film. The BBC was unsympathetic, since the team must have known Baker's commitments for the coming year. Furthermore, even with star and producer's funding – the budget still wasn't working. As Baker explained in **DWM**, "there was money around but never quite enough."

By now, industry interest in the film seemed to have disappeared, and the property was feeling distinctly cold. As Baker commented in his memoirs, "The script was completed and briefly it flickered towards realization before being blown out for lack of interest."

Ironically, given the combination of *Doctor Who* and scarecrows, James Hill had moved into the television field again, helming an adaptation of Barbara Euphan Todd's *Worzel Gummidge* character for Southern Television, with Jon Pertwee in the lead role.

On Friday 15 June 1979, one Roger Haskell of General Aviation in California wrote to the *Doctor Who* production office, offering his company's services in making the prospective movie. Responding to Haskell on Friday 13 July,





▲ *Above: Sladen and Baker during happier times.*

► *Right: A tired Tom Baker contemplates his future in the role.*

▼ *The Doctor gets one over on the Daleks in a previously unseen photoshoot from 1979.* © Steven Scott/ scificollector.com

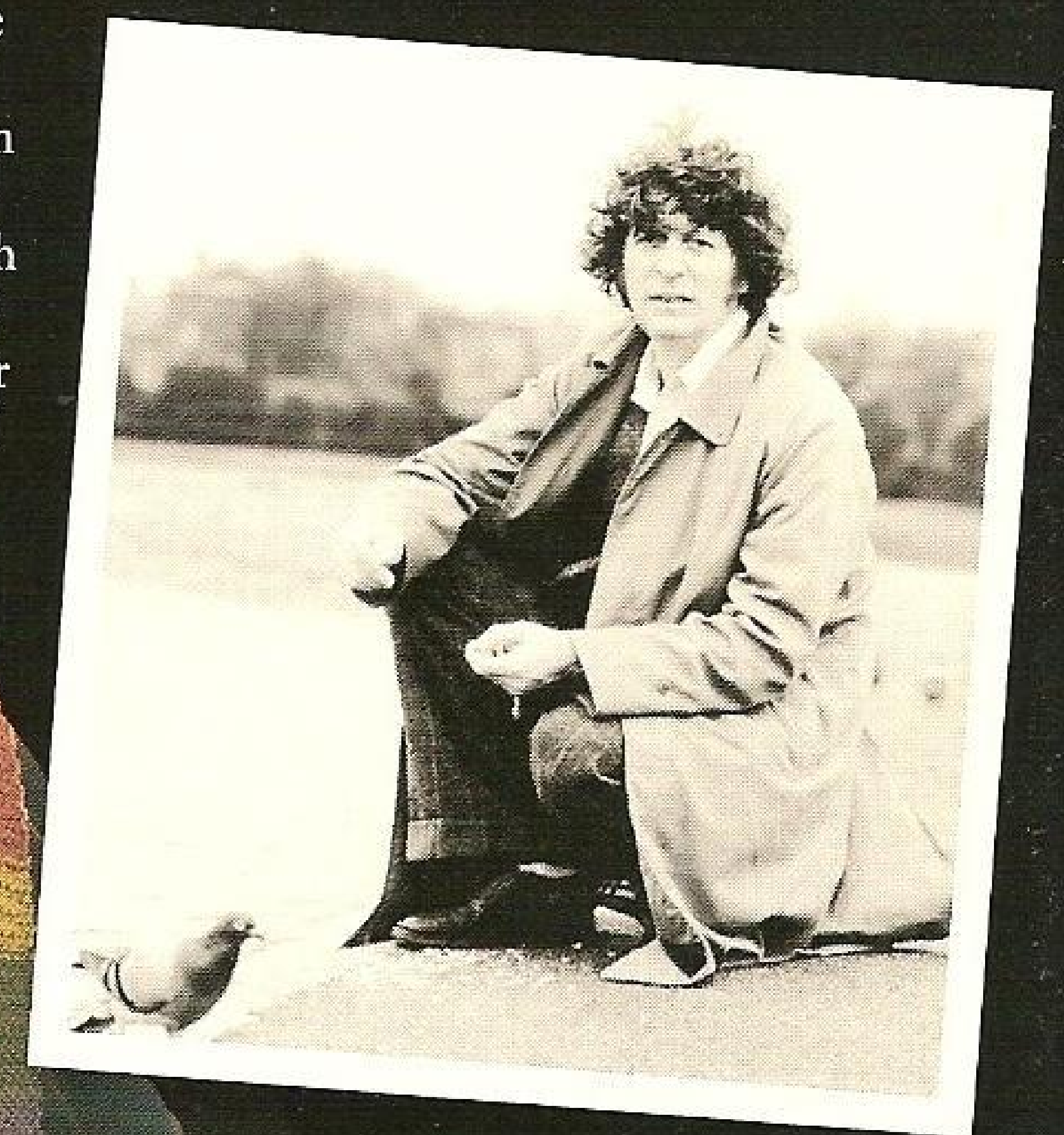
◀ Williams explained that his latest information on the subject was that the *Doctor Who* film had been "postponed indefinitely", and the best thing that the American could do would be to check on the situation again in six months.

Within months, Graham Williams had left the stresses and strains of an uncomfortable period at the helm of *Doctor Who* and his successor, John Nathan-Turner, started to plan out the 1980/81 season. In November 1979, one of Williams' last actions in his role as producer had been to make a trip to a convention in Los Angeles with Tom Baker, where the pair were warmly greeted by Stateside devotees. And it was at a similar event three months later that Ian Marter gave another group of fans the latest update on the project. "I haven't seen Tom for quite a few months now so I don't know what the situation is," he explained, "but as far as I know, it's really died a bit of a death and it doesn't look as though – at least in the form that we had it there – that it'll be made. Which is a shame, because the original idea was a very wonderful idea and I think it'd make a very good story. I have actually brought it with me... just in case somebody's looking around with a few dollars in their pocket."

By May 1980, other proposals for *Doctor Who* movies were being received in the wake of its new cult status in the USA. Paramount expressed an interest via Brain Eastman, who was championing another – or possibly the same – outline by Douglas Adams, who had served as script editor on the television series during 1979. In the meantime, Ian Marter's writing career had blossomed with his penning of several vivid *Doctor Who* novelisations, starting with *Doctor Who and the Ark in Space* published in 1977, articles for the *Sunday Times Magazine*, various projects under the pen-name 'Ian Don' and even an unmade *Doctor Who* serial which he had discussed with script editor Christopher H Bidmead in February 1980. Tragically, Ian Marter died in 1986 on his 42nd birthday following complications with his diabetic condition. James Hill's career continued with episodes of *CATS Eyes* and *Worzel Gummidge Down Under*, and he too died, passing on in October 1994 in London.

In the fanzine *Eye of Horus*, Tom Baker reminisced on his unmade movie commenting, "I remember thinking that it was wonderful but nobody else thinking it was wonderful, except Ian Marter who worked like a dog on it. Also James Hill."

It seems that the actor was well aware that people had not been enthusiastic about becoming involved with the script, as he told Richard Marson in Issue 92 of **DWM**, "I thought it would make a brilliant film, but then I would. Ian liked it too but apart from us very few people did." Responding to questions on his website in February 2004, Baker confessed to having no memories of *Doctor Who Meets Scratchman*, adding "Sometimes I think that I'll trace a copy of the script – mine was lost years ago."



Sadly, *Doctor Who Meets Scratchman* was conceived at the wrong time for the movie industry and then failed to capitalise on the boom created in the wake of *Star Wars*. The notion of a horror film for all the family springing from a popular television series should have been a surefire success, but the correct combination of finance and time never came into alignment. Looking back on the events of the five years when the movie was a possibility, Ian Marter commented, "Our problem was not that we were asking for too much money, but that we weren't asking for nearly enough."

"IT'S DIED A BIT OF A DEATH, WHICH IS SAD AS THE IDEA WAS WONDERFUL..." **Ian Marter**

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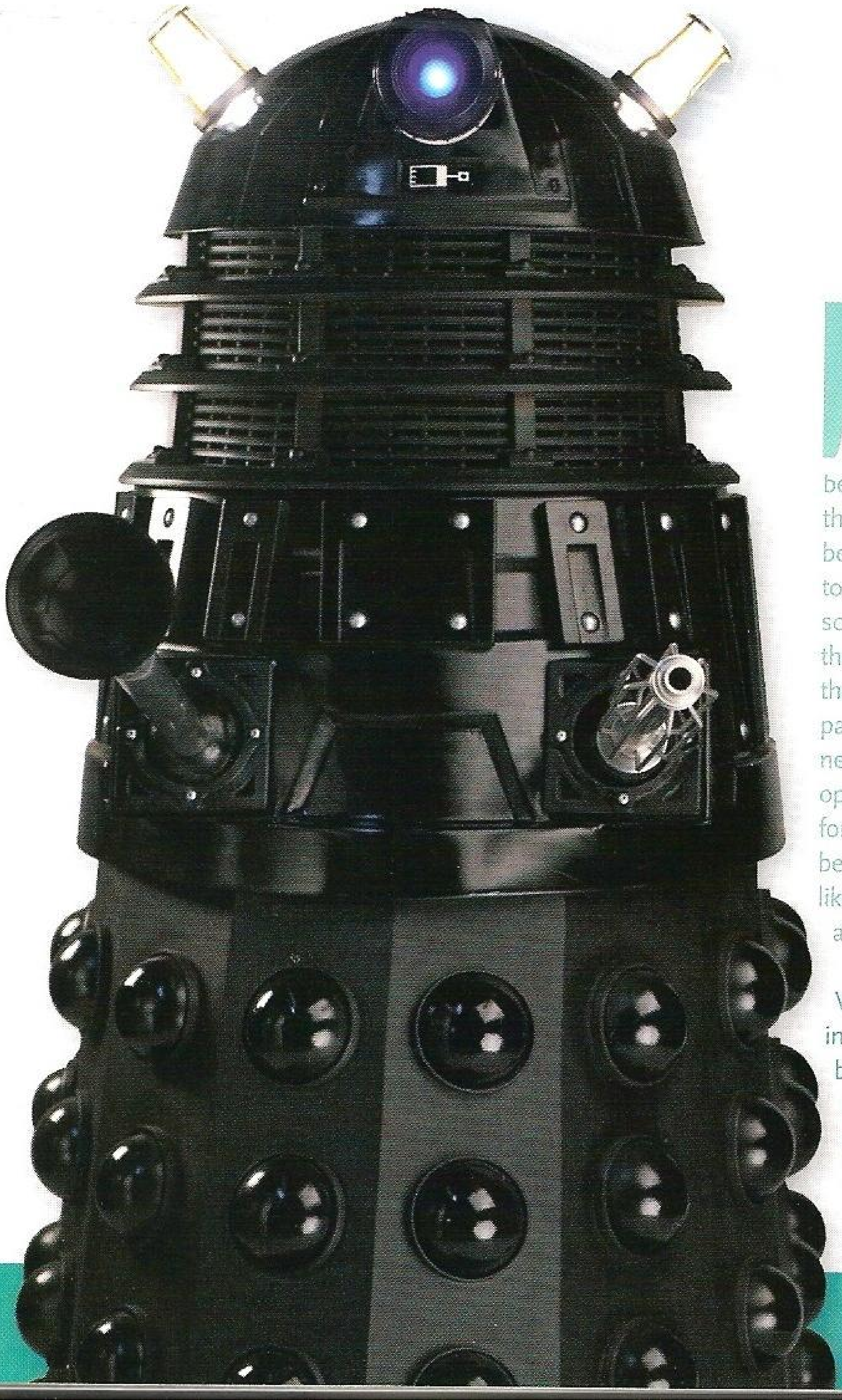
Script Doctors

'It's Daleks and 1930s New York... and pigs' said Russell. Who could say no?

{ Helen Raynor }



INTERVIEW BY
DAVID DARLINGTON

Anyone who's been with us since before *Rose* hit our screens might still harbour a romantic notion of the *Doctor Who* script editor being the guy who was bestest writer on the last series, plucked by the producer to be his second-in-command, and expected to rewrite everyone else's shoddy old scripts – a guy who needs to know where the aspirins are kept! And they might therefore wonder why it's taken the best part of three years before one of the new script editors has found the time or opportunity to turn in an actual script for the show. But, as Helen Raynor will be first to tell you, TV just doesn't work like that any more. She isn't a 'guy', for a start...

What prompted you to get involved in script editing? Given that you hadn't been a writer, but you'd been working in theatre as a director and assistant director...

Helen Raynor: I did *everything* in theatre! I'd worked a lot with new writing – doing a new play is a brilliant experience – and I was doing literary management work, which is kind of the theatrical cousin of script editing. But I thought it was time to get a Proper Job, and it seemed like script editing might be more of a Proper Job. I've always had this anxiety about theatre – you can do the best production in the world, a life-enhancing experience... and it's still only going to be seen, in the course of a run, by a few thousand people, if that. So I thought, "Well, I watch a lot of telly..." I went about it in a speculative way, because I didn't know enough about the industry to know whether I'd be any good at it. But I found I liked working with writers and seeing stuff happen on screen – it's not necessarily going to get reviewed in *The Guardian*, but two million people will have seen it. It's nice to be able to chat to somebody's mum and realise they saw that episode of *Doctors* you worked on.

How did you come to the attention of the fledgling *Doctor Who* office, in Cardiff?

Right place, right time! I started off in Drama Series, in London, Mal Young's department, then a job came up in Wales, pre-Julie Gardner, before there were even any rumours of *Doctor Who* coming back. It was an unusual job, in that it was dealing with finding new writers and introducing them to the world of telly writing. I was quite evangelical about that, but I missed being in production, attached to a show and having something tangible to show for your work. Then Julie arrived, like a whirlwind, and Cardiff became a more exciting place to work. And then *Doctor Who* was announced, and we all mobbed the poor woman. Very fairly, Julie said "Right! Two of you who are keen to do *Doctor Who*, Helen and Elwen [Rowlands] – here, cut the series in half." Elwen was more experienced than I was, but Julie had seen enough of us both to know we wouldn't break the show. I hasten to add that Julie wouldn't just have employed any random enthusiast who happened to be hanging around Llandaff at the time – if Elwen and I had been pants at the job, we'd have been out of it pretty quickly.

Was it Russell or *Doctor Who* that excited you? Had you had any affection for *Doctor Who* before?

Russell was a huge factor. The weird thing about *Doctor Who* is that I've never been an encyclopaedic, fact-collecting fan of *anything*. I remember talking to [director] Joe Ahearne about comics – he's a huge comic enthusiast – and he said "You can't say you're a 'fan' – if you were a comic 'fan' you'd have kept them in sealed bags, in alphabetical order, in your room… and you'd probably have been a boy!"

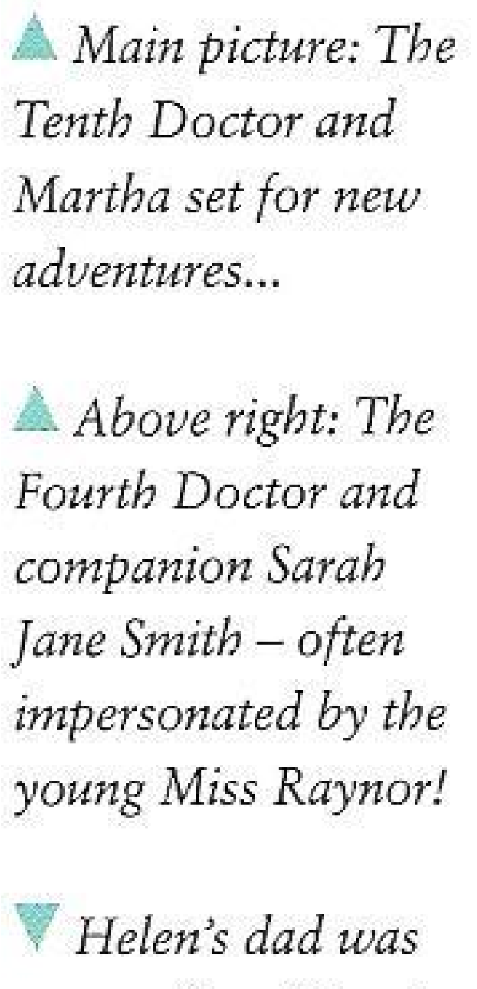
I think that's true of *Doctor Who* as well. The first games I remember playing with my little sister, I wanted to be Sarah Jane Smith and she was the Doctor. My dad was a fan as well – perhaps because of Louise Jameson running round in a leather bikini – so it was a fixture in our house for ages. But when it started hopping around the schedule, it did subtly change identity. In some ways it was good – I remember feeling like 'My Show' had become somehow more important, because you got two nights of it – but it wasn't the Saturday evening family viewing that it had been. And the nearer I got to being a teenager, the less cool anything like that seemed. I was precocious early reader – Robert Heinlein, Doris Lessing, Asimov, Wells, John Wyndham – and then I got more girly in my reading, Ursula Le Guin, more fantasy than sci-fi. But all that stopped when I started worrying about being cool!

It's as sad as that – I discovered boys, booze, make-up and going out, and *Doctor Who* and *The Lord of the Rings* had no place in that world. So I never got into that stamp-collecting aspect of it. What I remember from the series are strong story or character moments, and it's interesting watching them again and seeing how close they are to my memory of them. I couldn't, at the time, believe the treachery of the end of *The Hand of Fear,* when the Doctor drops off Sarah Jane and they say goodbye to each other. I would have been four or five years old, and thinking, "When does she come back? When does the TARDIS rematerialise and pick her up?"! But when I say I was a fan as a child, I mean as a *child*. Although I remember quite fancying Peter Davison…

▲ *Main picture: The Tenth Doctor and Martha set for new adventures…*

▲ *Above right: The Fourth Doctor and companion Sarah Jane Smith – often impersonated by the young Miss Raynor!*

▼ *Helen's dad was more a fan of Louise Jameson's Leela!*

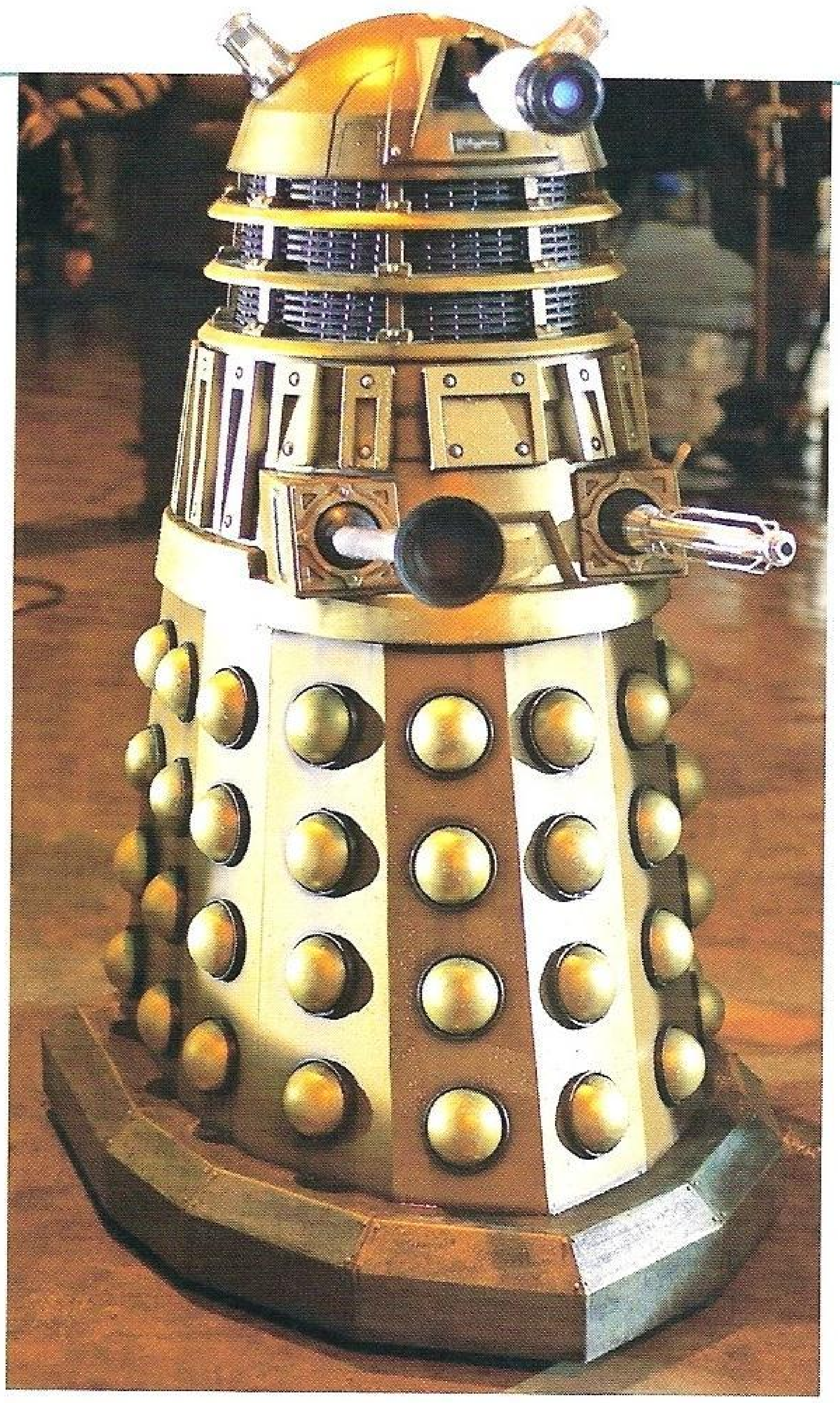


Having worked in directing and latterly script editing, where did your interest in *writing* spring from? It's very different to either of those, especially in TV today…

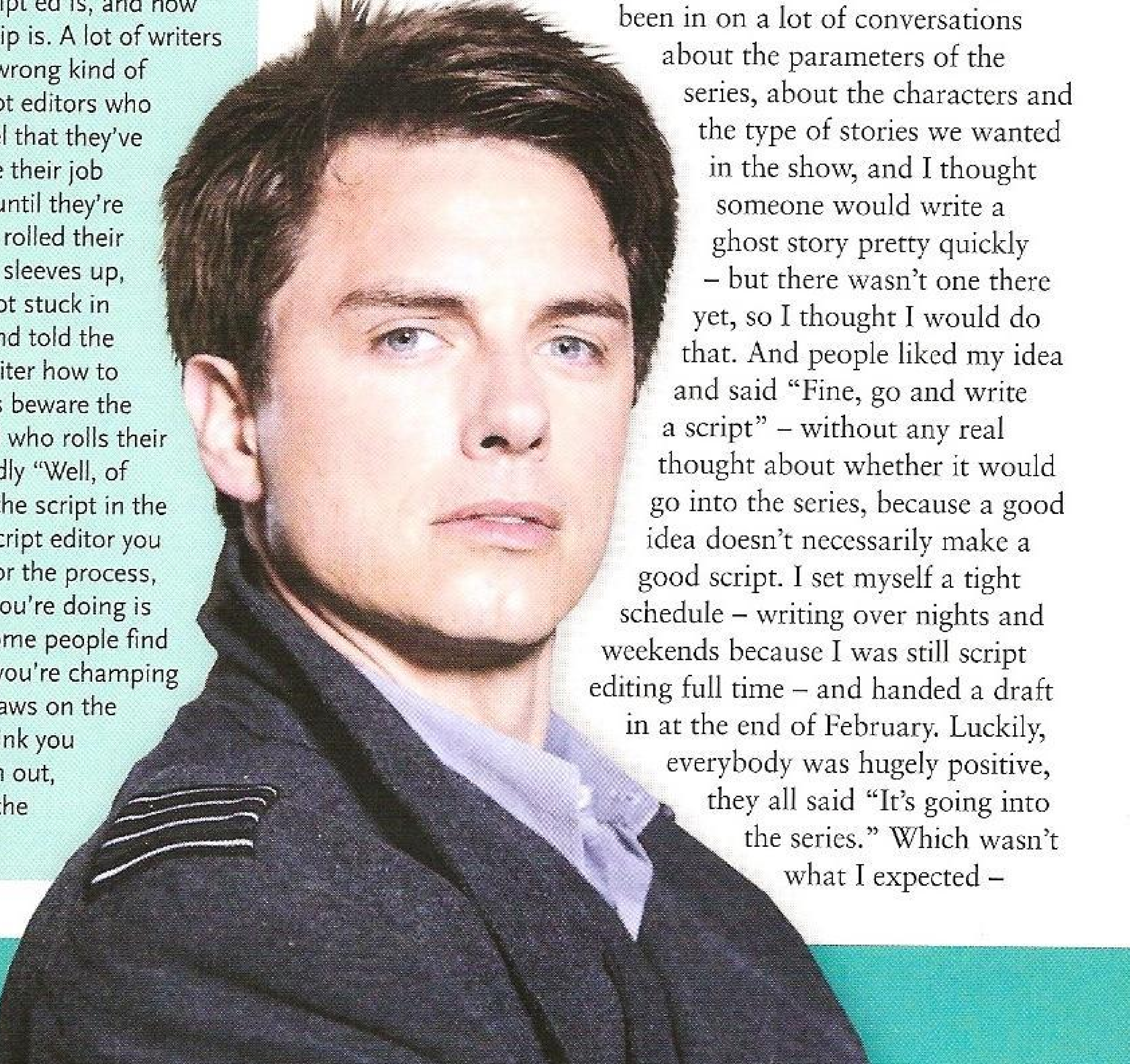
I started script editing television drama in 2001-2, and I thought from the start I'd need to do something else at the same time. In theatre I'd never done any actual writing, and oddly, never really wanted to write. When ▶

◀ I started working in television I was around a lot of writers, work-wise and socially. I started writing theatre pieces which were kind of the opposite of what I was working on on television – not because I didn't like the shows I was on, but just because it used my brain in a different way. So I wrote a creatively exciting – but all-over-the-place – stage play, and sent it to Paines Plough theatre company, and, as it happened, someone had just dropped out of a writers' scheme that they were running, so they invited me on to that. It was called 'Wild Lunch', and once a week, five or six writers meet up and spend two hours talking and writing, and at the end of a month or so they lock you in a room for a weekend and get you to write the first draft of a short stage script, which you then work on for a few weeks, and then they do it as a reading – at the Young Vic, normally. And it's brilliant because it gets writers working on something new, rather than revisiting that angsty script they've been working on for five years, opening the drawer and blowing the dust off it… so that got me enthused. And then I wrote a radio play, *Running Away With The Hairdresser*, because by then I was at BBC Wales, and one of the people working there was a great radio producer, Alison Hindell, who's now Head of Radio Drama. I'd had an idea for a theatre play that wasn't going anywhere so I nudged it into another medium, and it was commissioned for Radio 4. Then this opportunity came up for a short telly piece which was part of the *Brief Encounters* strand [a BBC One low-budget daytime drama initiative in 2006]. I used to work in that department, on *Doctors*, and I felt I knew the slot and the audience. You had to pitch with a producer, and so it became a joint effort between me and Elwen Rowlands, now a fabulous producer. And it was hilarious, because the idea was that baby writers get paired up with a creative mentor, and as a Welsh writer at BBC Wales, I got Russell! So it became a family effort.

Then I got a commission for a theatre play, which is still sort of hovering in the background, and then we started meeting about *Torchwood* in January 2006. Russell was being very encouraging about my theatre commission, and he said "You must be wanting to pitch ideas for this show…" And I said, Well, yes, but I'm not going to be pushy enough to say "Goddamit, I want to write an episode." I didn't feel I'd done enough as a writer. But Russell, being heroically encouraging, said, "Go on, pitch an idea." You have to be aware that you might be putting people in an awkward position – these are people you're working with anyway, in a different role, and if you give them something that they don't like, you've got to be prepared for them to say "Sorry, it's rubbish" – and not feel awkward saying it. So it's an opportunity but it's also a risk. My idea eventually became *Ghost Machine*. I'd been in on a lot of conversations about the parameters of the series, about the characters and the type of stories we wanted in the show, and I thought someone would write a ghost story pretty quickly – but there wasn't one there yet, so I thought I would do that. And people liked my idea and said "Fine, go and write a script" – without any real thought about whether it would go into the series, because a good idea doesn't necessarily make a good script. I set myself a tight schedule – writing over nights and weekends because I was still script editing full time – and handed a draft in at the end of February. Luckily, everybody was hugely positive, they all said "It's going into the series." Which wasn't what I expected –



▲ *Helen is the latest writer to breathe life into the Daleks…*



▼ *Before **Doctor Who**, Helen wrote for Captain Jack and the **Torchwood** team…*

A nuts and bolts job…

You're the first person to have worked as both script editor and writer…

In terms of the current series, yes. There were *loads* in the old days…

But the script editor's job isn't the same thing from when *Doctor Who* was first on the air – formerly it was, essentially, the person who drove the scripting process, motivated the commissioning of scripts, who stepped in and wrote or rewrote things that didn't work. That's more Russell's responsibility now, and you say you don't see the script editor job as being creative at all…

It's in the next seat to creativity, but it's a nuts and bolts job. It should be said that the whole structure of the TV industry has changed so much since the old series, nothing works the same way on *any* show really. You know in American telly they don't have script editors at all? They're genuinely baffled by what a script editor does over here, their structure means they just don't need them. So the current job of script ed is really a by-product of the way that telly production has evolved in the UK, which is a suitably humbling thought. A lot of the job is 'management' – there are lots of shows where writers never get to talk to the exec, or even the producer! All conversations happen through the script ed, as middle manager, and how enjoyable and successful an individual writer finds a job depends a lot on how good their script ed is, and how good that relationship is. A lot of writers suffer from the wrong kind of 'help' – script editors who don't feel that they've done their job until they're rolled their sleeves up, got stuck in and told the writer how to write it. Always beware the drama queen script ed who rolls their eyes and says martyredly "Well, of course, I had to write the script in the end…" To be a good script editor you have to have respect for the process, and accept that what you're doing is *helping*, not driving. Some people find that frustrating, but if you're champing at the bit to get your paws on the scripts because you think you know how to sort them out, then you're not doing the job well.

▲ *Gwen Cooper (Eve Myles) is haunted by strange vision's in Helen Raynor's* ***Ghost Machine.***

I thought they'd think it was promising, but an audition piece, and now I should go away and write something proper, or that it might be a back-up script, or that they might get me to co-write with somebody. I didn't expect "We'll film that, then..."! I went through a few more drafts, but it was really only polishing. The easiest job I've ever done – ridiculously smooth, and I'm aware of how lucky I was with that.

> I thought *Torchwood* would already have a ghost story in production – but I got lucky!

Was it then harder to get a writing commission on *Doctor Who*? What was the process of that?

Being honest – and I don't think I've even told Russell this – at the back of my mind, when my theatre and radio writing was going well the year before, I'd thought I'd love to write *Doctor Who*. So my masterplan – insofar as I ever have one – was to secretly write a spec script that would be so good that I could hand it to Russell and he'd say "Why, Helen – what a script! Come and live with me in *Doctor Who* script land!" But I wanted to know that I hadn't only got the gig because people didn't like to say no – it would be clear-cut, and I like clear-cut challenges like that. But I didn't even have time to put that into operation – after the first *Torchwood*, Julie and Russell said, "We'd love you to write another one," and I was aware that the third *Doctor Who* series was still settling into place in terms of writer availability and what was going where, but I absolutely wasn't thinking of myself in that category at all – I just thought, "Do a good job on *Torchwood*, spend a year on two scripts for that in your spare time, and that will be a way to get a pop at writing *Doctor Who*." And there was this hilarious day where I was in the middle of some script editing stuff, and Julie came over and said "Would you mind coming in for a chat with me and Russell...?" I went in frantically worrying if I'd made some terrible mistake... and then they started by saying "Have a think about it, because it's quite a big job – but do you fancy having a go at a two-part *Doctor Who*...?" I had nothing to say apart from "I think you're mad, but please can I go home and think about it, because I'm slightly in shock!" And they were very calm and said, "Of course, off you go. We'll completely understand if you say no." And then Russell, evilly, said, "It's Daleks, and it's 1930s New York... just so you know!" I paced about the kitchen at home, thinking "Am I better off asking if I can practice a bit more and do some *Torchwood*?" Around midnight, when I'd done enough pacing, I thought, well, of *course* I'm going to say yes – the only reason I'm thinking of not doing it is that I'm scared I will be rubbish at it, and *any* big opportunity you get falls into that realm. I'd rather try it and make a pig's ear of it, than not do it and wonder what might have been. Of course failure and rejection are crushing, but they're still preferable to being too scared to say 'yes'. So I emailed Russell and Julie and said, "Of course I'm going to do it – of course I was *always* going to do it!"

I had a chat with Russell about the ingredients he'd like in the episode, which is very like him, giving you a shopping list rather than a story. I was given 1930s New York – although the episodes are actually 1930, rather than later – Daleks, obviously... and pigs!

▼ *Helen and fellow* ***Doctor Who*** *script editor Elwen Rowlands at a meeting in 2004.*

What do you think appealed to Russell about New York in the 30s that made it good for *Doctor Who*?

He's kind of in love with depression America, in a filmic way. Much like the Blitz is quite beautiful, in a way – which always sounds rather flippant because of course they were horrendous times. But as Steven [Moffat] always says about his World War Two episodes, "Okay, London was having the guts bombed out of it, but everyone had beautiful cheekbones." And it's true! The 1930s are an elegant time, although there's a lot of desperation about it – which is good for a story. If you go somewhere like this, the story is already about 'survival'. And if you put the Daleks in that situation as well, you get all these great parallels about what you have to do just to survive. If you say 1930s to most people, they'll immediately think of *King Kong*, gangster films, Al Capone... so people will see one publicity still from these episodes and know where and when they are straight away.

Given the *Torchwood* writing seemed to be no hassle, was *Doctor Who* as smooth?

I knew when I started it that I'd been incredibly lucky with the first *Torchwood*, and

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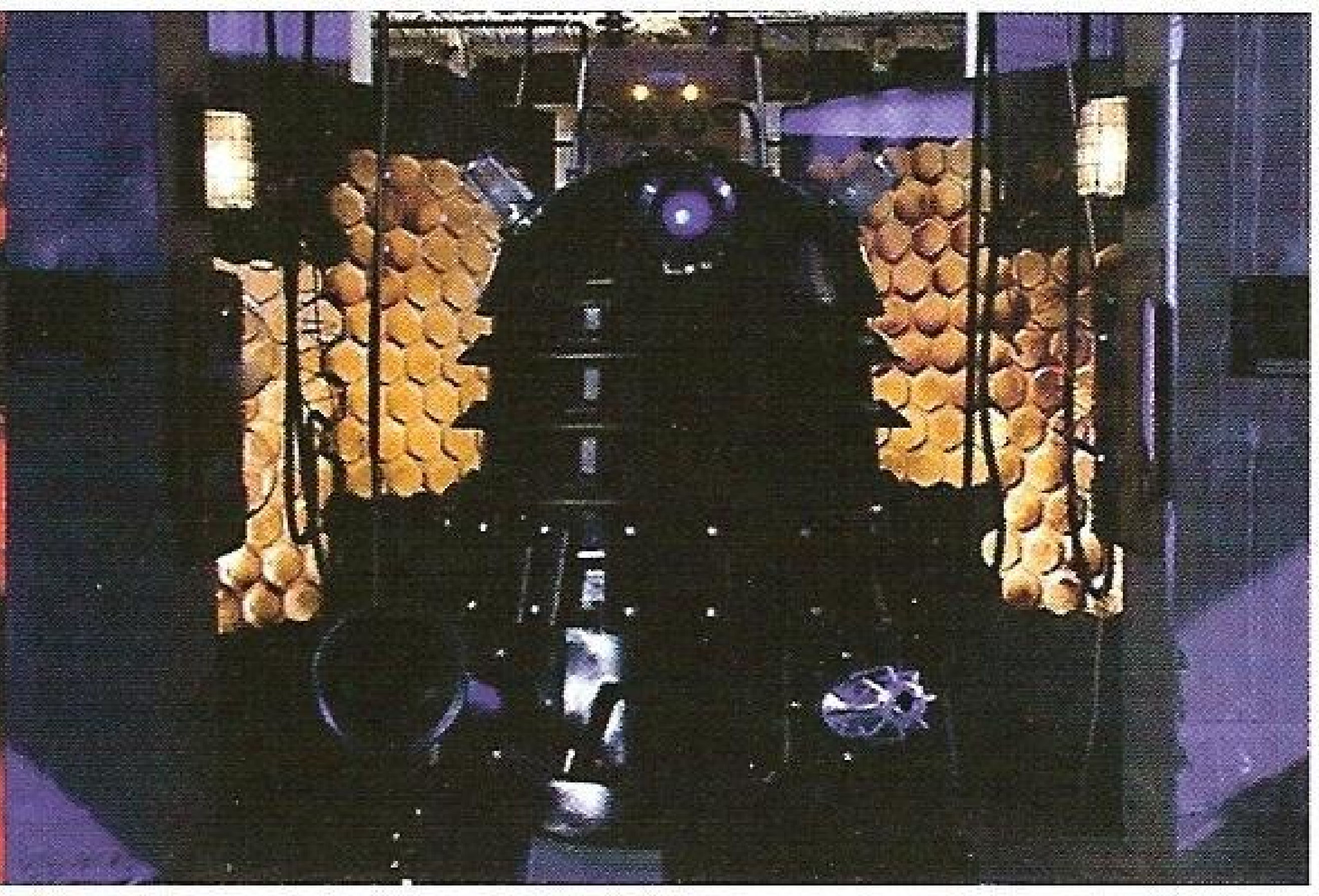
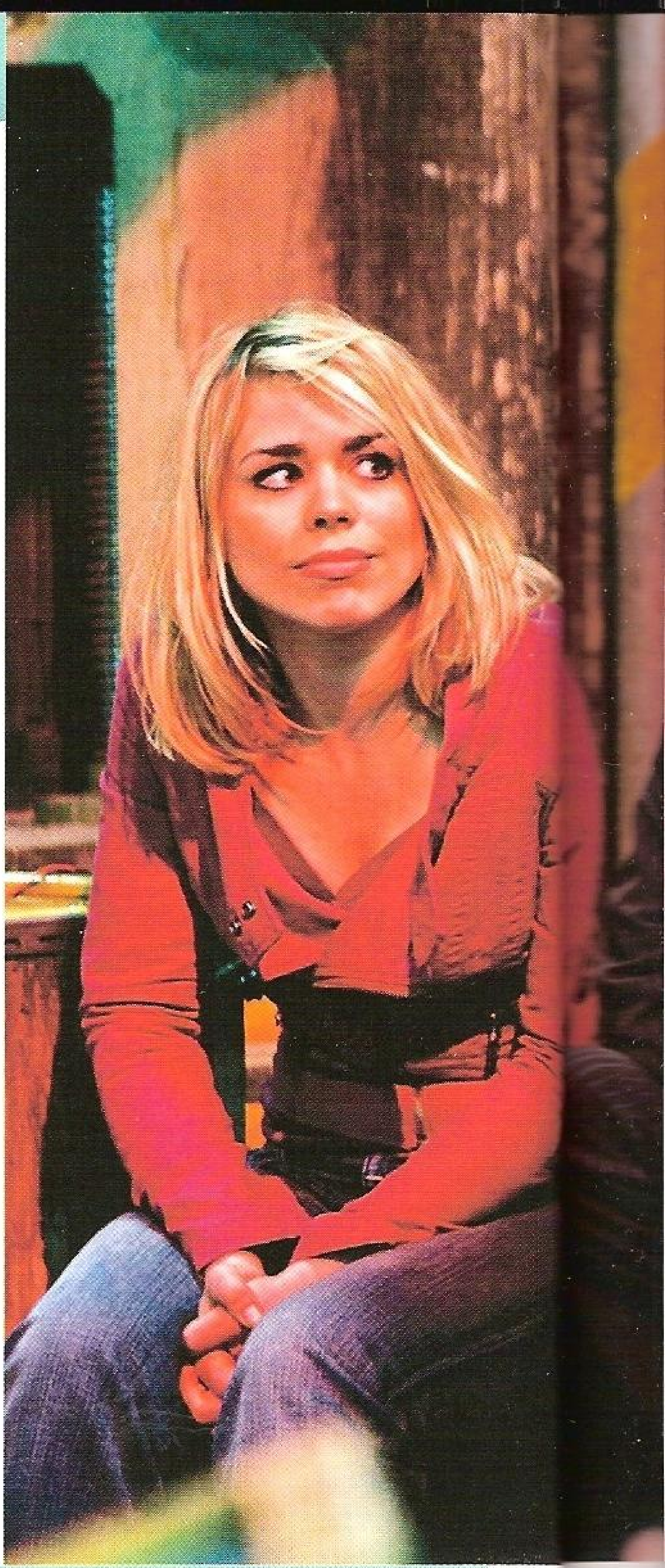




▲ *The trailer at the end of* ***The Runaway Bride*** *gave a brief glimpse of Helen's* ***Doctor Who*** *story – 1930s showgirls, and Dalek Sec...*

▼ *Helen's story saw* ***Doctor Who's*** *first ever Stateside filming.*

▶ *Helen believes the formula of 'Doctor plus companion' gives you a girl's way into the story.*

◀ that even my second script was never going to go as smoothly as that – the gods had been smiling on me...

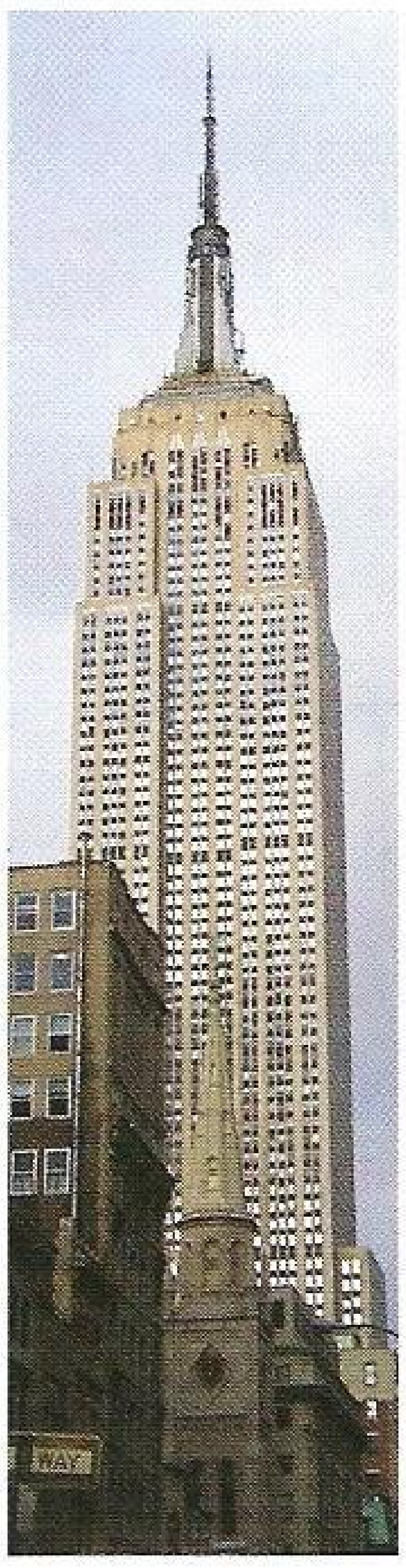
Beginner's luck?

Absolutely. And *Doctor Who* is difficult to write, largely because there are no other shows like it – it's a unique beast, tonally. Usually writing a script you're going down a particular path and you can step a little bit to the left or right as long as you keep going in vaguely the right direction. On *Doctor Who*, there's this weird sensation that the path is much narrower, and if you take a tiny step to the left or the right you find yourself miles and miles away. Where on another show you might have got it 70% right, with *Doctor Who* being 70% right just doesn't stand up, you're either wrong or right. I'd written a first draft of Episode 4 [*Daleks in Manhattan*], which Russell and Julie were very enthused and positive about – and I think also very relieved, because if I'd handed in an absolute stinker we'd all have been in trouble. They'd probably have had to pull me off it and put another writer on it, if they were lucky enough to find someone at short notice. Then on Episode 5, I did the classic writer thing of realising that there were things in the story that just didn't work – you can set them up, but you can't make them pay off. So I had a much harder time with Episode 5 – it was wildly ambitious, it went insane in terms of scope. The sort of thing you get from a writer and wonder if they've gone slightly mad – but as a script editor I prefer things like that to things which are desperately careful and boring. But while it's all very well for me say that, I don't think it was terribly reassuring for anyone else to get that script.

Was that script perhaps a reaction to always having had to be the sensible one, over the previous couple of years?

There's an element of that. You think "I'm in charge, I can do anything I want!" When I handed that first draft of Episode 5 in, we had this meeting with Russell, Julie, Gary Russell and Lindsey Alford [new script editors], and nobody had had any time to gather their thoughts or come to any consensus about it, so I had that writer's nightmare of four people in the room having very different opinions about it, and me thinking, "You all seem to dislike different things, and I'm none the wiser..." So I headed off on another draft, but I literally couldn't finish the story – it had an ending that didn't make any sense. Russell rang me that evening, saying "I think we were a bit harsh there – are you all right? What do you want to do next?" Which is a brilliant thing to do as a busy writer and exec – God knows there are shows where no one cares about writers enough to do that. It was a great and necessary conversation which kept me positive and grounded – I could let Russell know I was bruised but still in one piece, and he could let me know he was still behind me, and knew what I was going through. I had to go back and rework the story – time to bite the bullet, no point going through another draft, I had to go back to the bones of it. At that stage, you always end up stripping back rather than adding things – if you're still adding, it means that you're worried that the fundamental bones of the story don't work. So I did another draft of each episode, the scripts were in good nick and everyone was enthused, and the deal had always been that I would take the scripts as far as I could, and then Russell would do the polish – which is actually a very good safety net for someone like me, it means I'm never going to destroy the show!

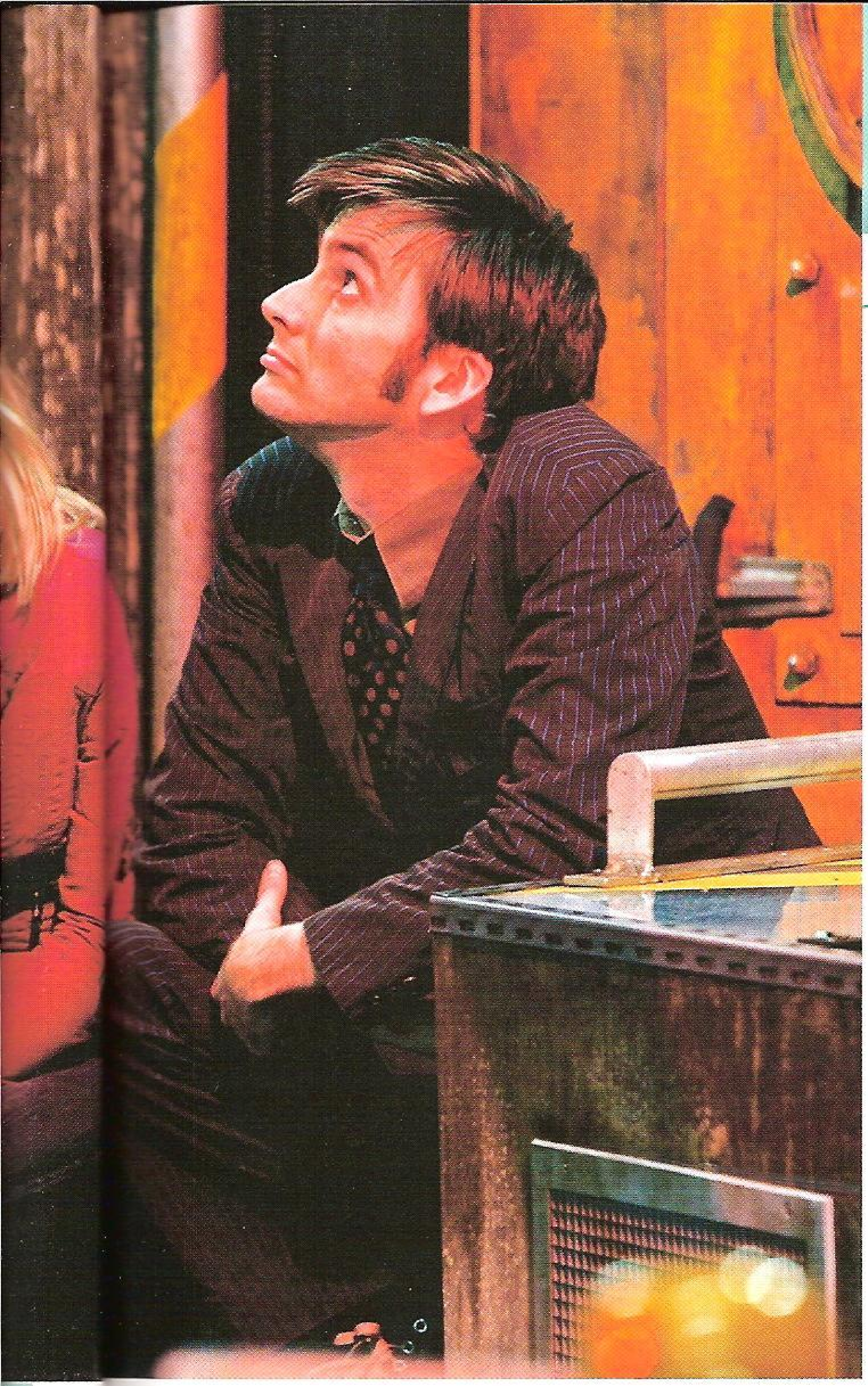
> "You can't get it 70% right with *Doctor Who* – it has to be 100% or nothing!"



The darkest moment was in the middle of work on Episode 5. I woke up at four in the morning very anxious, I didn't know how to solve the problems I was wrestling with... but I thought "I can't afford to be this cripplingly anxious about it – let's entertain the worst case scenario: am I really saying I *can't* write this script? OK then, I'm going to have to ring Russell and Julie, hand the money back, fake my own death and leave the country. Which, now I've managed to articulate it, is not a sensible option." I know you've got to be practical, the episodes have to be made somehow. So I had no excuses, and that's a really good incentive not to fail!

How has it worked on a practical level – throughout the process, have you still been a day-job script editor, or did you take time out?

I wrote *Ghost Machine* while I still had the full-time job, and then when they offered me the *Doctor Whos*, Julie said "Take a year's sabbatical,



or whatever." But I thought, No – the worst thing I could do is to step away from the day-to-day running of the show, to be locked away on my own writing a script. Being in meetings about production issues, being aware of tonal decisions, that's really helpful because you're always getting notes, albeit not necessarily on your own script. But I knew I'd have to scale back, I thought I'd drop to two days a week. But this being the BBC, that didn't actually happen for about four months, by which stage I was saying "I'm sorry, I don't see another script editor arriving, but I *have* to go and write these scripts now." So they got Lindsey in – and she inherited me as a writer, lucky girl. But I've fought to hang on to some aspect of the script editing, because you get so much back from it. I'm holding on to working with Steven Moffat for selfish reasons, because he's very rewarding to be around. Listening to Steven talking about his scripts, it's not that you nick ideas, as such, but you're aware of someone thinking inventively, and it's a tonic. It's a good way of scrutinising your own ideas. You learn from every writer you work with, it's one of the joys of the job.

I'd forgotten until you mentioned it yourself that you're the revived show's first female writer. It's noticeable that *Doctor Who* has a much bigger female audience than before – have you any idea where that has come from? Given that, as you say, if you were a fan of the old-skool show you were 'probably a boy'?

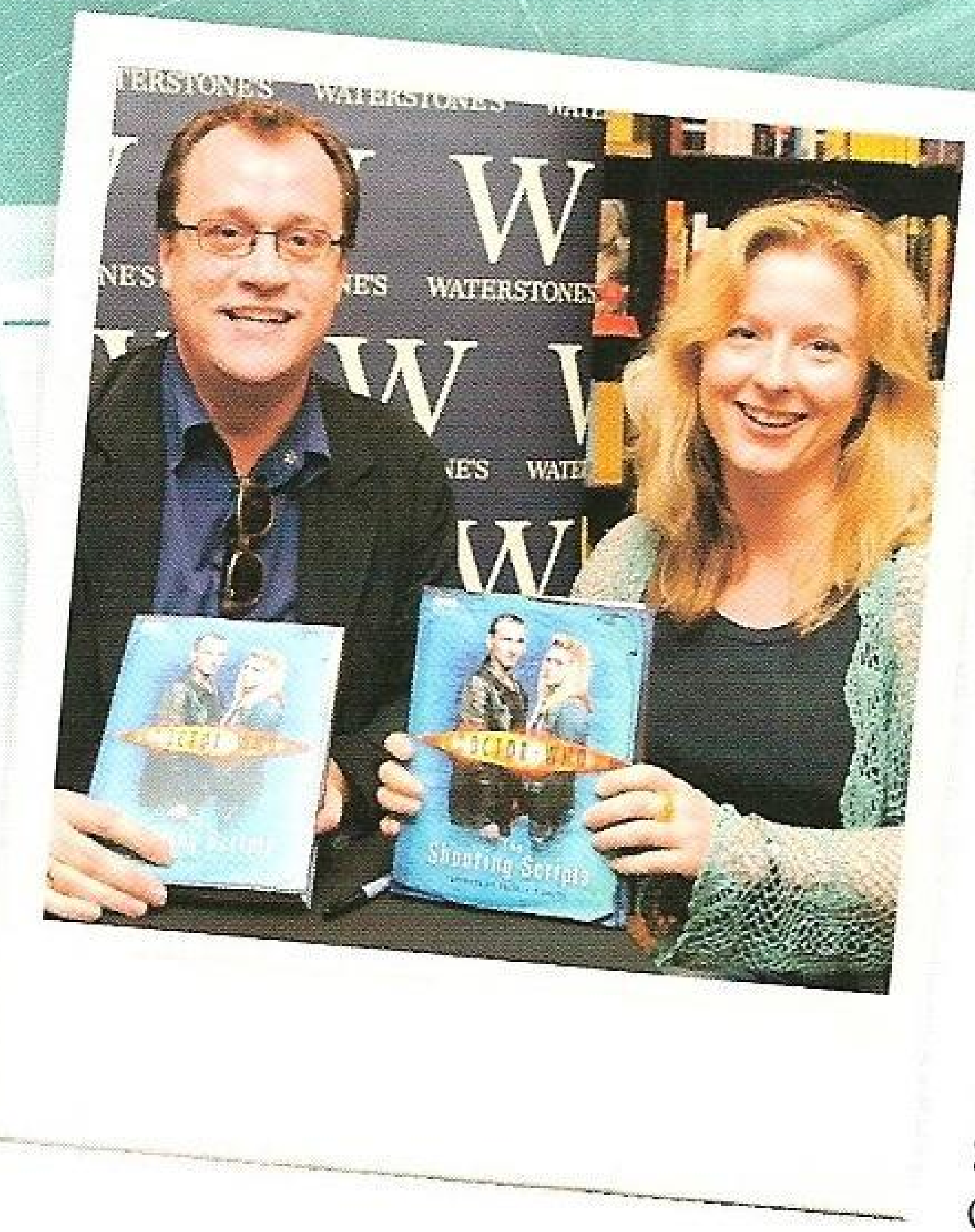
I think of *Doctor Who* as an adventure show first and a science-fiction show second, and an adventure story appeals to everyone. The magic dynamic of 'Doctor plus companion' gives you a girl's way into the story. I think the way that we view the companion is that there is something that they need from each other, it's mutual. So as the girl companion, you're not simply along for the ride as a bit of decoration – you're with a Doctor who needs you as much as you need him, on an emotional level. I think the show has done that successfully and actually very subtly as well – they are not complete without each other. I think other shows have helped build a female audience too – *Buffy*, for example, and *Angel*. I wonder how it breaks down for something like *Battlestar Galactica*, because I love that, but it's more of a boy's show. It kind of satisfies the butch side of me, running around with guns and uniforms! And on *Doctor Who* the science-fiction isn't in any way alienating, you don't need ▶

"The ghost of Jon Pertwee..."

Having been involved from the ground up on both new *Doctor Who* and *Torchwood*, what's the difference been in the development process? How would you compare their gestation and birth?

Even if you're not a fan with encyclopaedic knowledge, we all have some race memory of the old *Doctor Who*, and it's amazing how that legacy hangs around and still informs the writing. I know in the early scripts for Series One, the bugbear everyone was wrestling with was 'posh Doctor'. The ghost of Jon Pertwee was hanging over it! Obviously once Chris had come on board people got what Russell was driving at, but they did still need daily reminders that it was a different idiom, that he won't say "Why, my dear girl..." or wear a cape or anything like that. That was bizarre, and it happens even now. There are things I know I wrote in my first script where I looked back and thought "Why have I gone all posh at this point? It's ridiculous," but without me even realising it, the ghost of 'old' *Doctor Who* was hanging over it again. Obviously with a brand new series like *Torchwood* you're not wrestling with anything from the past in that way.

I suppose with *Torchwood*, because it has more relatives as a show than *Doctor Who*, you have to make sure you're writing *Torchwood* and not *The X Files* or *Waking the Dead*, that you're asserting its identity. And also with *Doctor Who*, you're always thinking 'family show', and that's a big difference that cuts right across the board. It affects the stories you tell – which are not less complex, but more linear – it affects relationships between characters, tone, dialogue... so one being a family show and one being post-watershed mean they are very different things. I think we've done a very good job of forgetting that on that first year, before it was actually on the screen, we had to cope with everyone's idea of what *Doctor Who* was. It reminded me a bit of doing opera – if you're doing *Tosca*, everybody has their favourite recording of *Tosca*, and therefore to a certain extent if you're doing a new *Tosca* you're putting on something which is only ever going to fail, and fail by everyone's very different standards. You have a fear of letting people down, because so many people feel a sense of ownership of it. Of course you can't really worry about that, but you are very much aware that you're looking after the nation's baby – and it's a responsibility. I think it's easier to find writers for *Torchwood*, because, as I say, there are closer relatives to that show. If somebody's done *Spooks* or *Shameless* in a funky way, you can bring them onto *Torchwood* and they should do well – but there aren't really any shows which can serve as an audition piece for *Doctor Who* in that way. And also people who are happy to work on a family show are quite unusual. In general, professional writers who will write for 'grown-up' shows aren't going to have written CBBC stuff. Although saying that, get Steven on the subject of *Press Gang*, and that's him off for ten minutes, he's still very proud of it. And likewise Russell and the Chuckle Brothers! I'd love to write a good kids series, they're the kind of thing that always stay in your mind...



Helen with executive producer Russell T Davies to launch the Shooting Scripts book.

© Rex Features

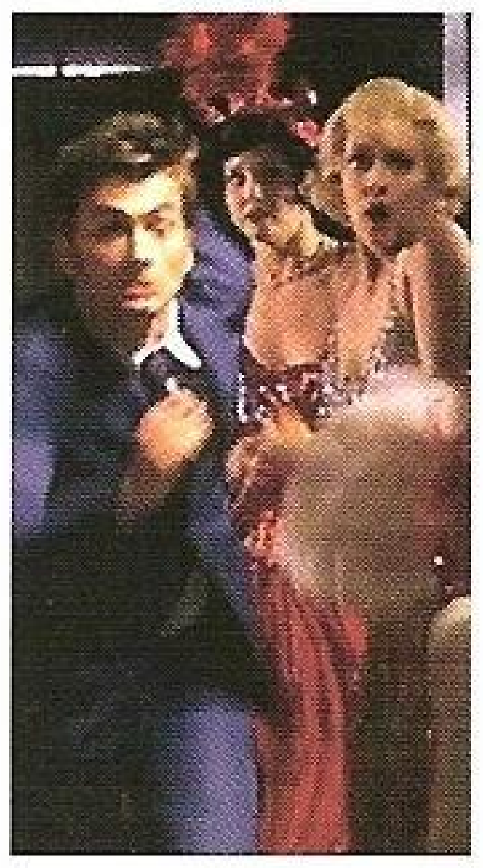
even a nodding acquaintance with quantum physics or anything like that – as a child, you just need to accept that there's a magic button that can do great and fantastic things. There might be a great pseudo-scientific explanation, and if you can make the real science work, even better – but at heart, it's going into a wardrobe and finding Narnia. That's where the adventure starts. I also think the casting has been amazing – Billie and Freema are a fantastic way into it, little girls have loved Billie and will love Freema.

Your episodes have finished filming now. Were you down there on set every day?

I was like a *stalker* on set! It's been really exciting. I do try to get down to filming when I can, anyway, simply because it's not the office and also because, as a script editor, if you don't go down 'on spec' every now and then, then the only time people get to know you – and this was *very* much the case on Series One – is when you turn up with bad news. Turning up with new script pages every day like bloody Typhoid Mary, nobody wants to know you. For my episodes, me, Phil [Collinson], James Strong, Dave Houghton and the *Confidential* gang went to New York together for a few days, partly so Gillane [Seaborne] could get material for *Confidential*, but also so production could get 'plate' shots. I think they're really going to make the episodes – they're going to give you the New York that you need to see, the big view from the Empire State Building, background for Central Park, and so on. It's very nice being around, seeing it happen, and also not having any responsibility for it. What was hilarious was, of course I know virtually everybody working on the show, and I've been on set dozens of times, standing out of the way of people with a real job to do. But this time Phil shouted "Somebody get Helen a chair!" – and this poor runner went off to get me a chair! It was very nice of Phil, but I couldn't sit in it, I had the mickey taken for the best part of an hour as it was. It was also lovely nipping into the art department, and they're all like "Here's the writer – let's beat her up! Have you *seen* how much work she's given us to do!" – where normally, I think, they'd have to be quite formal with a writer. But it was lovely seeing it all happen. When you write, you're aware that whatever ends up on screen will only ever be an approximation of your original idea, even if it's in some ways probably better – it's never going to be exactly what's in your head. But I was walking round thinking "This is exactly how I saw this in my head – this is astonishing!"

Below: The Doctor gets into trouble in 1930s Manhattan.

Bottom: Dalek operator Nicholas Pegg gets set to become the most evil creature in the universe!



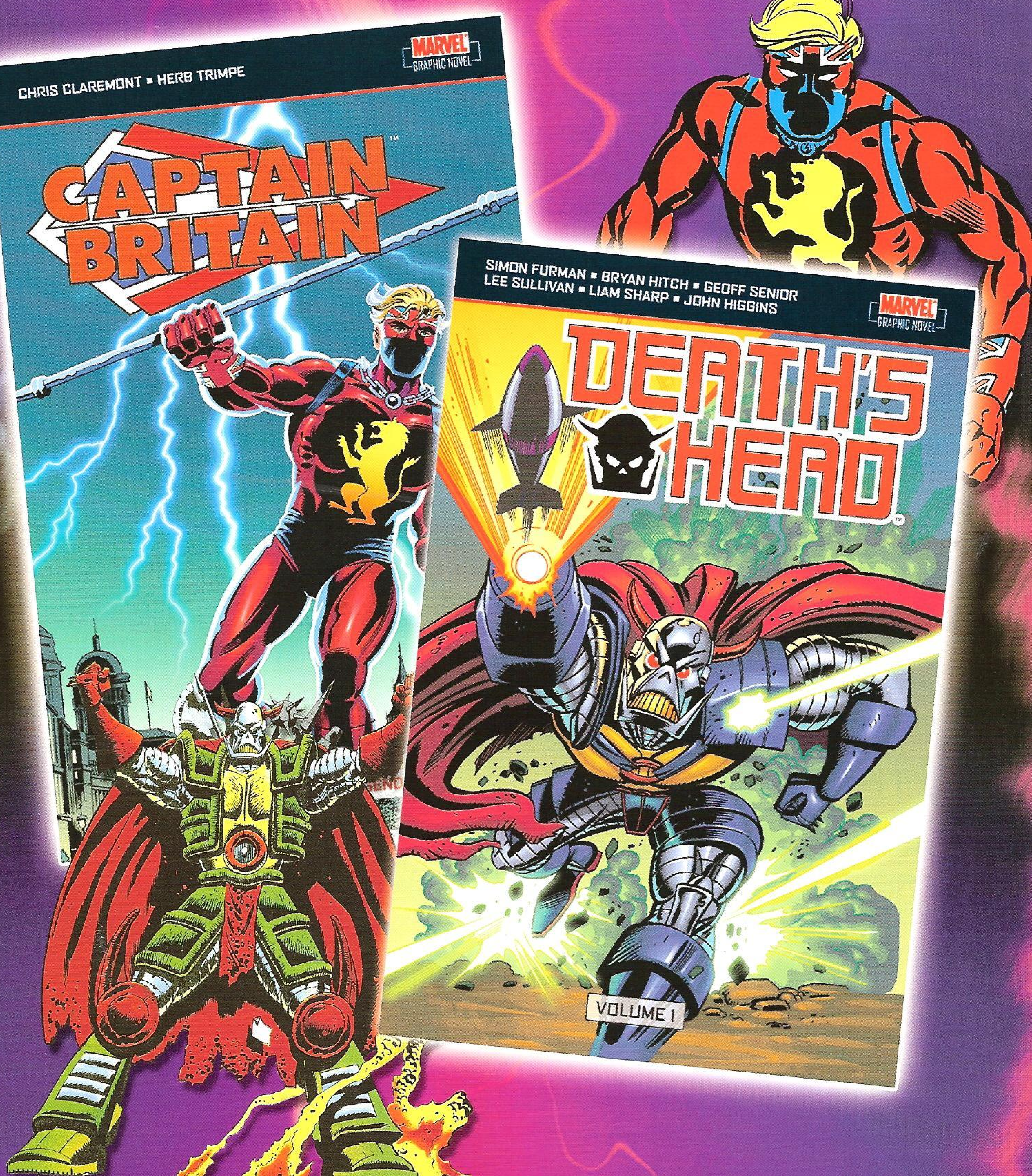
You say you don't really make plans and your career has been a 'right place, right time' kind of thing. Is that still the case? Now you've done *Doctor Who* and have a few writing credits, are you going to continue on the show, or do you have any specific ambitions, either old or new?

I suppose it's disingenuous to say that I don't make plans at all – I wouldn't say that I'm not ambitious, either. I'm very ambitious to write things which I think will be brilliant and exciting and I'll have a great time doing. The distinction I'd make is that I'm not one of these people who says "In three years' time I want to be doing X job for Y company", or whatever, I don't have goals like that. Partly because I've found that they haven't really worked very well for me – there are some people who are very goal-driven in that way and they tend to have very good careers in a very linear way. But I think, how can you *possibly* know what you want to do in three years? Everything changes all the time, and in a way, yes I have been extraordinarily fortunate in having been in the right place at the right time – but if I'd been very career-driven and linear about how I'd done things, I probably wouldn't have been in the right place at the right time, because I'd have been too focussed on pursuing my own narrow course. I think there's an element of sheer accident to these things, and of making sure you're open to the possibility of something unexpected.

I made myself a promise when I agreed to do the *Doctor Who* two-parter – of course I wanted to write the very best scripts that I could, but also I thought, I have got to *enjoy* this process – I know it will be hard going, but the process has to be worthwhile. I can't just go through agony to produce something good at the end of it. I don't think that's a sustainable life plan...

> "It's an adventure show first and a science-fiction show second. It appeals to everyone!"

MARVEL'S GREATEST UK HEROES!


MARVEL GRAPHIC NOVEL
CHRIS CLAREMONT ▪ HERB TRIMPE
CAPTAIN BRITAIN
SIMON FURMAN ▪ BRYAN HITCH ▪ GEOFF SENIOR
LEE SULLIVAN ▪ LIAM SHARP ▪ JOHN HIGGINS
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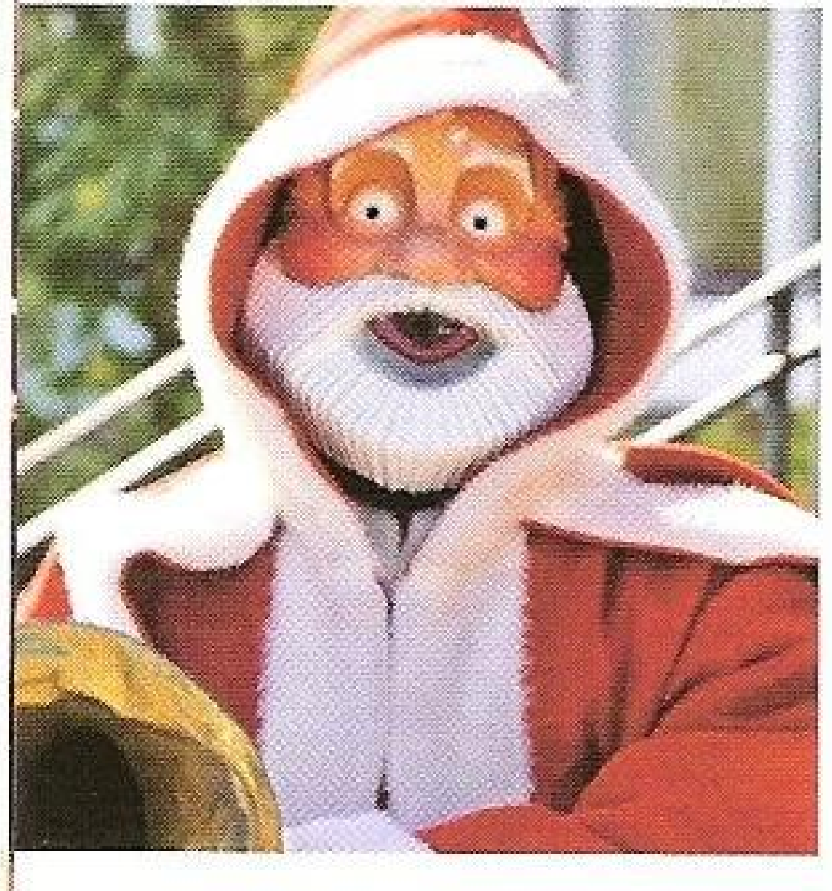
DEATH'S HEAD
VOLUME 1

OUT NOW! IN ALL GOOD BOOK STORES

White Christmas

2006 CHRISTMAS SPECIAL
THE RUNAWAY BRIDE

Written by RUSSELL T DAVIES | Directed by EUROS LYN | Broadcast 25 December 2006



▲ *Top: "We're in outer space..."*

▲ *Above: Never trust an armed robot Santa.*

▶ *Right: "Stop bleeping me!"*

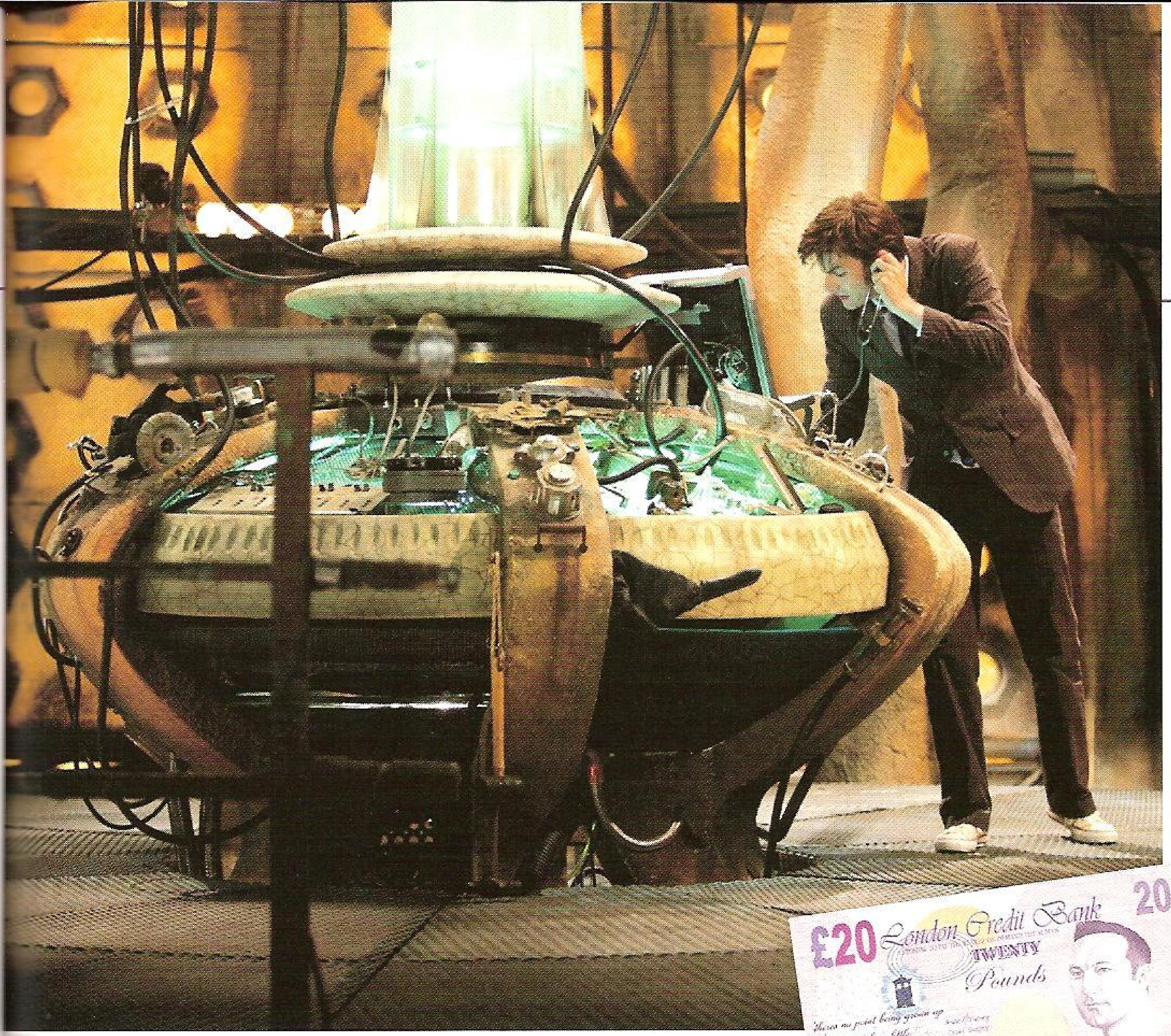
IT'S TEMPTING TO OBSERVE THAT *Doctor Who*'s return has given British family life an overnight Christmas tradition, so easy is it to anticipate what awaits British families at seven o'clock each Christmas Day. Tempting, but wrong: although superficially similar, the two Christmas Specials so far serve opposite aims: last year's *The Christmas Invasion* was an opportunity to discover a new Doctor through the eyes of an already-familiar extended family, whereas *The Runaway Bride* shows a familiar Doctor through a new pair of eyes, and resembles *Rose* more than any other episode.

Its remit was, if anything, harder than *Doctor Who*'s opening night. 2006's Christmas Special had to respect the integrity of the Doctor, torn, without time to adjust, from the friend who had changed his life, and yet equally respect an audience wishing to be thrilled, and – let's face it – cheered up, directly after another punishing visit to Albert Square. However, the simultaneous challenge from the much-heralded departures of both Rose Tyler and Pauline Fowler proved an opportunity rather than a handicap, precipitating high-speed adventure tempered with occasional sombre contemplation.

It sets off with such pace, gusto and *joi-de-vivre*, that the opening quarter is nearly enough to sustain the remainder. There's no lingering over creeping menace, but instead events dive straight off course, the Doctor wasting no time in following. After months deprived of *Doctor Who* on television, this gives an instant fix, reigniting enthusiasm in minutes. I stopped counting the applications the Doctor finds for the sonic screwdriver when I approached double digits, but what they all managed to do was bump the story out of any potential rut and maintain its frenzy and fizz.

David Tennant's Doctor deepens from the weight he carries here. His former mania has abated, and he seems emotionally winded at the outset, unable to finish his sentences in the face of Donna's verbal assaults, eventually declaring that he isn't actually from Mars merely to the space she has already vacated. He shuts down when memories of Rose surface, and only when he's shaken himself into action does he seem his old self. Compared to the uninhibited echoing of Rose's contentment on New Earth, or his shameless *Ghostbusters* routine from *Army of Ghosts*, the nearest he gets to a declaration of happiness follows Donna's accusatory "Are you ENJOYING this?", when his sheepish silence says he is, but he can't bring himself to admit it yet.

He thaws as the adventure develops, though. Initially, he can barely admit to Donna that he isn't human, and keeps the TARDIS' talent for time-travel unspoken until absolutely necessary, when hopping back to watch Earth coalesce around the Racnoss. This introversion has faded in time for his loud and proud coming out as a native of, Gallifrey (astonishing to think that it's the first time the Doctor's home planet has been namechecked on screen since 1996,

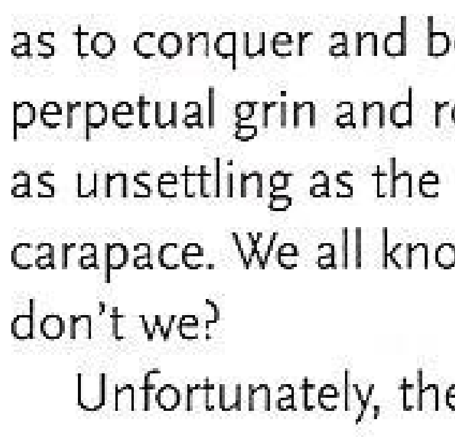


but lent a spine-tingling power by being held back for so long). By the closing scene, he can finally utter Rose's name, marking the end of the beginning of his healing.

Catherine Tate's Donna is at first hard to disentangle from some of Tate's better-known comic alter-egos: The woman who stiffly screams at the slightest provocation, the grandmother whose voice hardens into a bellow, and the schoolgirl whose persistent repetition can grind down any guardian, all surface within minutes. But it's impossible not to be drawn into Donna's plight. For every example of Tate's perfect comedy timing ("They think I'm in fancy dress"/ "They think I'm drunk"/"They think I'm in drag"), there's a sympathetic, and believable reaction, like her innocently blinking back tears when she learns of fiancée Lance's betrayal, then her full flood in the TARDIS as the Doctor awkwardly talks around her, and finally her bucking herself up as she jokes with him that the Isle of Wight has just floated by. An hour in centre stage is long enough for viewers to first resent this interloper aboard the TARDIS; then enjoy her as a one-off; to pity her as her dreams deflate; and finally to hope that the Doctor drops in on Chiswick again, for at least a mince pie or two. In *Doctor Who*'s murky past, some poor companions didn't enjoy this much development in the course of a whole *year* with the Doctor. They don't know they're born these days...

LIKE A CHILD'S CHRISTMAS, WITH THE turkey and the relatives unable to match the earlier joy of frenzied unwrapping, *The Runaway Bride*'s conclusion can't possibly equal the excitement preceding it. Its impact derives from freshness and discovery, but once the Doctor and Donna have got to know each other, he must stand still long enough to deal with his enemy, and the pace flags a bit, like your Uncle Bert after the Queen's Speech. Though heaven forbid that he should wake up while *Doctor Who*'s alternative Queen – the Empress of the Racnoss – is making hers.

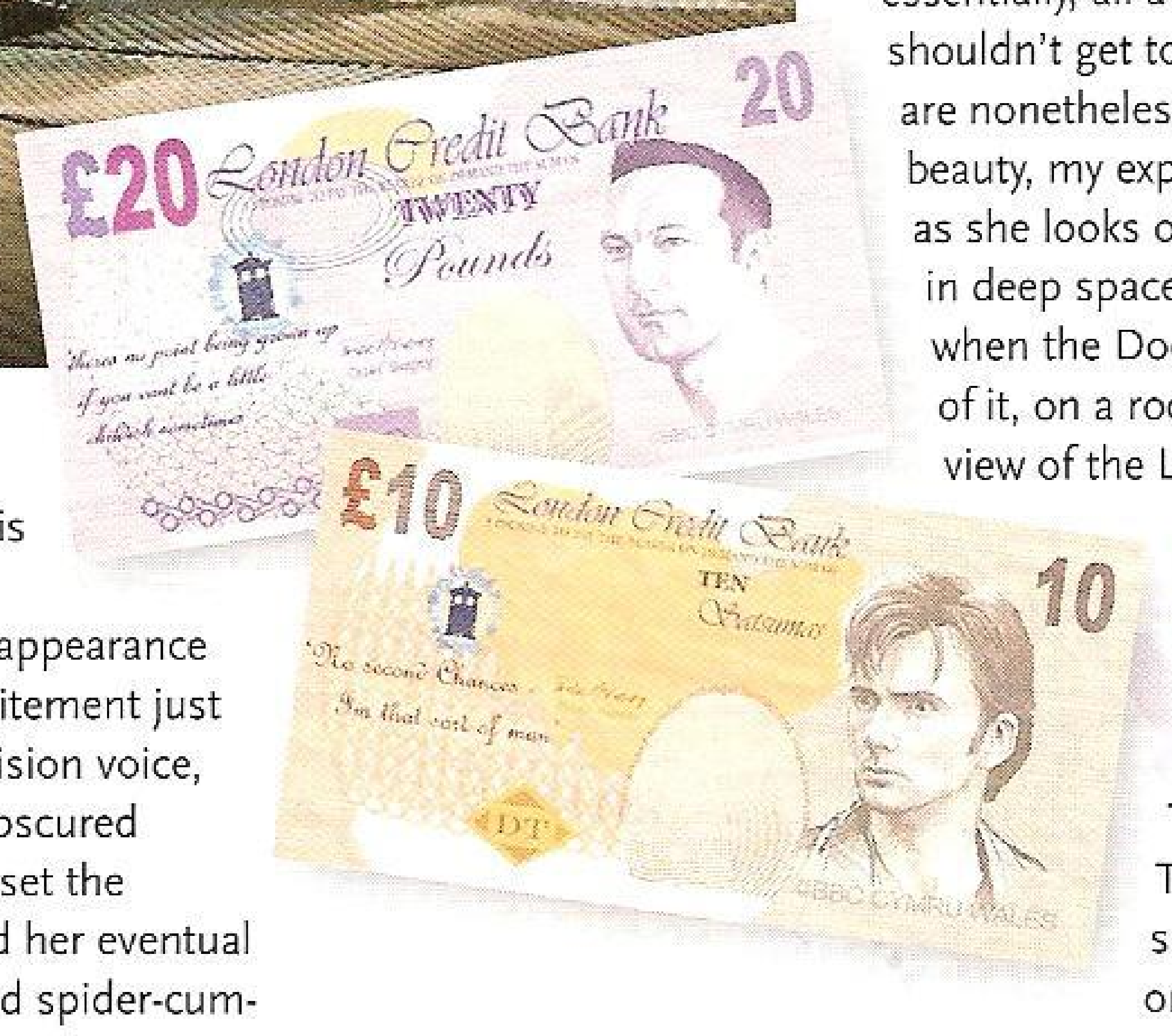
In theory, the Empress' appearance should inject still more excitement just when needed. The out-of-vision voice, tantalising forelimb, and obscured glimpse within her web all set the scene in textbook style, and her eventual appearance, as a lobster-red spider-cum-centaur is the very stuff of nightmares. Sarah Parish's performance, at first seeming to be all one note (albeit one shrill enough to shatter all the glass in Canary Wharf and the Gherkin simultaneously. From the moon...), on closer inspection proves to be that of a deeply disturbing child-queen, who lives as much to be entertained ("funny" is her most common adjective of appreciation) as to conquer and be nourished – Parish's perpetual grin and rolling eyes are every bit as unsettling as the perverse scale of her carapace. We all know someone like that, don't we?



"Sarah Parish as the Empress presents us with a deepy unsettling child-queen who lives to be entertained..."

Unfortunately, the Empress turns up just as the focus of storytelling blurs slightly. She's come to Earth to seed Donna with Huon particles in order to awaken the nest of her children at the Earth's core, who'll then scale their shaft and devour humanity – but this isn't explicitly shown, so the threat remains rather nebulous. With the Doctor summoning the TARDIS more swiftly than he can a taxi, and the Empress transferring at will between her Torchwood Homes Luxury Development by the Thames and her approaching Webstar, the settings become somewhat arbitrary. Indeed, the only clear function of her vessel is to dominate the sky over London, giving the population another miracle to forget in a year's time, in what I hope will become a perennial gag to rival Daleks and stairs. (The same, incidentally, goes for the Doctor's feigned surprise at there being a secret base underneath a major London landmark, which deserves to run and run.)

LIKE THE ORGANIST AT THE WEDDING, director Euros Lyn pulls out the stops, and not just for big outdoor, or effects-enhanced scenes. The lighting and angles in the TARDIS are subtly yet effectively refreshed, imbuing it with gas-lit panache. When the action cuts between the church and its missing bride, there is a sideways pan and an audible swoosh to convey that this is, essentially, all a bit of a lark and that viewers shouldn't get too upset by any of it. There are nonetheless moments of jaw-dropping beauty, my expression matching Donna's as she looks out of the TARDIS doorway in deep space, later turning to a silly grin when the Doctor lands, just for the heck of it, on a rooftop offering a panoramic view of the London skyline.



The most memorable sequence comes tellingly early, with Donna's motorway abduction, as the Doctor bounces the TARDIS alongside her taxi. The highlight of this joyous spectacle is the two young onlookers, apprehending immediately which of the aliens is the aggressor and which the rescuer, and cheering him on. It's a charming way of placing the audience right in the action, only balanced later on by revisiting last year's malign Christmas trees, causing this viewer, at least, to glance nervously away from the television to the real life baubles hanging innocently nearby.

▲ *Top: The TARDIS in all its gas-lit grandeur!*

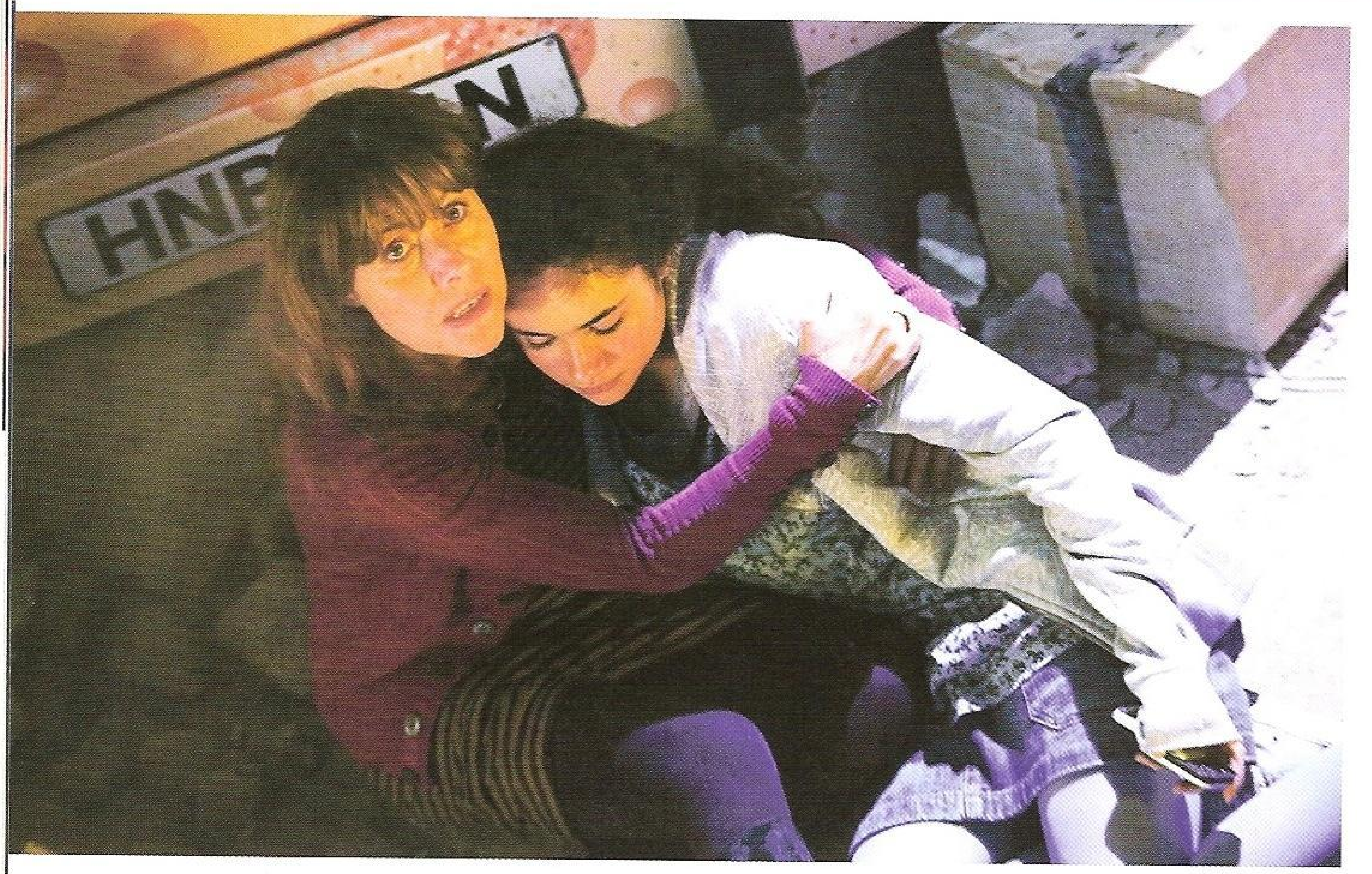
▲ *Above: A real taxi driver probably wouldn't have accepted the Doctor's cash anyway...*

"The BBC Orchestra's been busy!" observed the focus group sat to my right, and I could only concur. Murray Gold's confident score undeniably helped to sell the show's big-screen feel, from his brazen, and indeed brassy, nods to George Gershwin and to Massey's *The Runaway Train*, to the sparse eerie falling motif accentuating the emptiness of space or the shaft to the Earth's core.

The Runaway Bride clearly benefits from Russell T Davies' creativity being stimulated by the constraints of how the programme was left in July, and what a Christmas Day audience might enjoy. Slightly untidy change of pace around the 40-minute mark notwithstanding, it proves that *Doctor Who* can still improvise a victory as elegantly as the Doctor. Here's to constraint, then.

DAVE OWEN

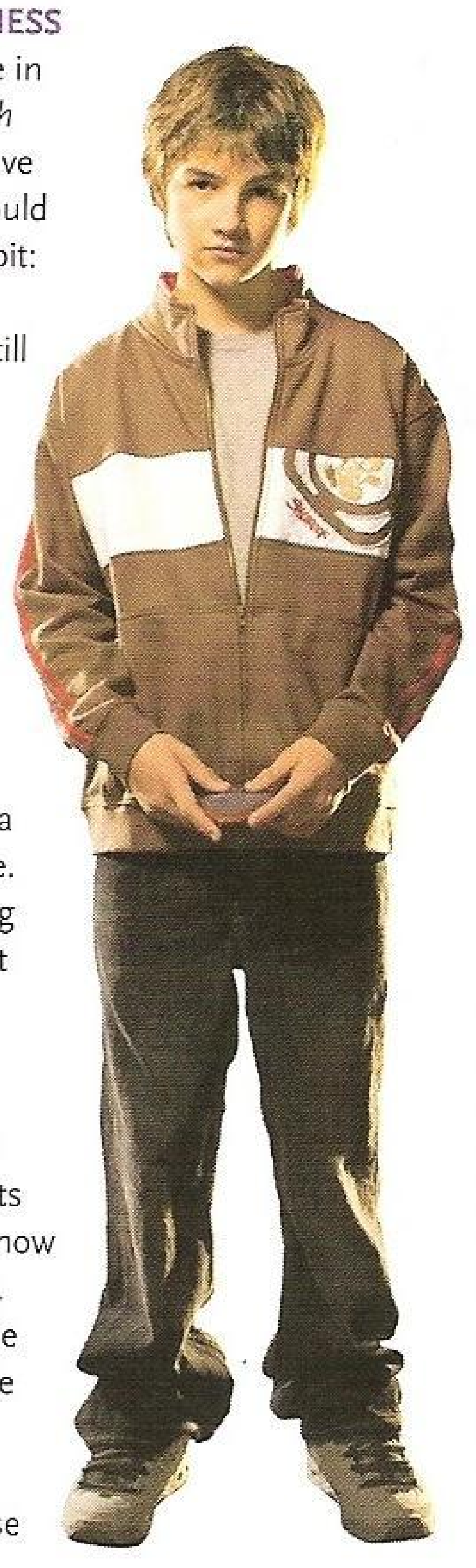
AFTER IMAGE



Pop culture

THE SARAH JANE ADVENTURES
INVASION OF THE BANE

Written by RUSSELL T DAVIES & GARETH ROBERTS | Directed by COLIN TEAGUE | Broadcast 1 Jan 2007



IT SAYS SOMETHING FOR THE DEFTNESS of everyone involved that the appearance in the Children's BBC schedule of *The Sarah Jane Adventures*, a creation that would have strained credulity just two years ago, should now feel so inevitable. Let's backtrack a bit: Sarah Jane first appeared in *Doctor Who* some *33* (count 'em) years ago, and is still played by the same performer. As in her previous three TV reappearances, she's accompanied (albeit briefly here), by K9, the character she *not once* encountered while travelling with the Doctor. And that odd precedent was established in *another* Christmas holiday special, 25 years ago, a pilot show that spawned an Annual, but, significantly, not any actual episodes. Sarah Jane's second chance is a Christmas miracle to rival that of Scrooge. I watched *The Sarah Jane Adventures* being transmitted but I still can't quite believe it ever came to be made...

Next to the technological sheen and urban chaos of stablemate *Torchwood*, or even the series that begat them both, this is a more pastoral creation by far, taking its time to introduce and fill out its easy-to-know characters and simple-to-grasp situations. Compare young protagonist Maria's gentle discovery of Sarah Jane with runaway bride Donna Noble's in-your-face introduction to the Doctor a week previously. By the time the closing credits roll, we know these characters as unambiguously as we might ever need to. Maria's parents, for example, are an impossibly perfect single Dad, and an unforgivably wayward Mum who has bafflingly abandoned him for an unseen lover. He is good. She is bad. That is all. And on a bank holiday, that makes for easy viewing for young and old alike. That is good.

In contrast to Maria's serenity, her new friend Kelsey exhibits all the cheek and impatience of an all-too-realistic teenage girl, along with today's love for fickle fashion, and conspicuous consumption that makes her a magnet for predatory advertisers, human or otherwise. Maria and Kelsey make an unlikely pair; I can't really imagine them sharing a postcode, let alone an adventure, but between them they span the behavioural spectrum of inquisitive youth well.

FOR INQUISITIVE MATURITY, LOOK NO further than Sarah Jane herself, now leading a spinsterish existence amid her mementos and miracles. Her monologue, repeated at each end of the show, forms a précis of her last sermon, from *School Reunion*, that once you've left the Doctor, your eyes are open to a world you didn't see before. This privilege is the very essence of children's adventure fiction: it can take place in the same landscape that the reader or viewer inhabits, but the characters are lucky enough to look behind the everyday façade and enter a realm of excitement. It *could* happen, here, now, and to *you*. As I'm forty and childless, I must rely on memory and supposition to decide whether today's youngsters will be thrilled by this, but I'm happy to say that I was.

As in *School Reunion*, Sarah is initially guarded, meaning it takes a while for Maria and Kelsey to get to know her. This makes her crucially more credible when eventually her unorthodox allies – K9, tragically reduced to a cameo as he spins (off) around a black hole, and Mr Smith, a replacement electronic know-all – are revealed. The other aspect of K9, his literal-minded innocence of the worldly or vernacular is supplied by test-tube teenager, Luke, *nee* The Archetype. I honestly thought Sarah would christen him 'Archie' and am still a little disappointed she didn't. Bless her for the heart-warming 'Harry' and 'Alistair' suggestions though.

For all that it's just a bit of reassuring fun at heart, this first story, *Invasion of the Bane*, reflects how we exploit children. The insidious product, Bubble Shock, is marketed via pervasive children's television advertising (Maria switches the family set on as soon as she arrives in her new home, and has her own telly in her room. And she's the unhip, bookish one in the double act – how many hours a day must Kelsey watch?) and resembles a real-world product in being promoted as containing an active ingredient that no one has ever heard of (What exactly *is* 'Taurine', for example?). And it's sex, here in the form of dishy Bubble Shock PR man Davey, which sells the canned drink to Kelsey as surely as it does her music and clothes.

Social allusions aside, the baddies and their scheme here are, literally, the stuff of classic *Doctor Who*. Factories hiding sinister agendas, with or without hideous octopoid operators, have sorely exercised the Doctor in the past, while the delicious Mrs Wormwood (all kudos to Samanatha Bond for eating every single bit of the scenery) is hardly the first business-suited ice queen to have patronised Sarah Jane in a frosty face-off, either. Only the effortlessly effective CGI scenes of the Bane creature pursuing Sarah and friends around her home separate this threat from its 1970s precursors.

If you had to create a successful new children's adventure series about weird threats, you would not, I posit, voluntarily choose to start with the challenging premise of a character returning from another show a third of a century beforehand, who many of your audience's *parents* would be too young to recall. Yet the writers, and indeed everyone else involved, have made this look like the most natural thing in the world, and this production boasts an abundance of charm. I wasn't sure what to expect from this at all, but came away confident that the makers know exactly how to make nourishing TV for children. Even if some of those children are in their forties. My anticipation of the coming series is tempered only by disappointment that it won't maintain this comfortable hour-long format.

I wasn't expecting you back, Miss Smith, but do come in and make yourself at home.

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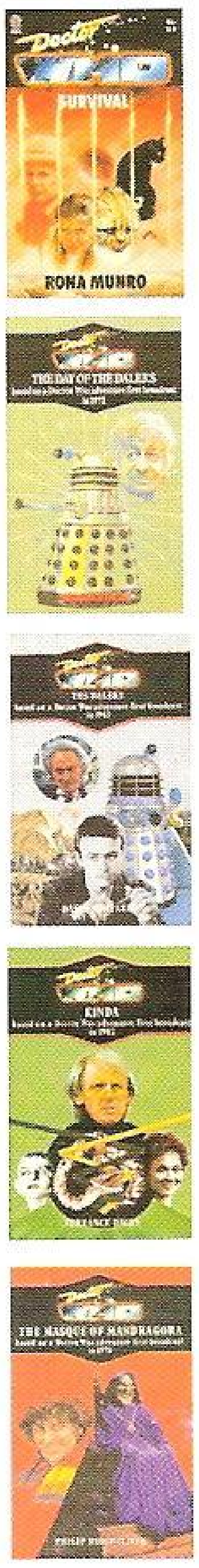

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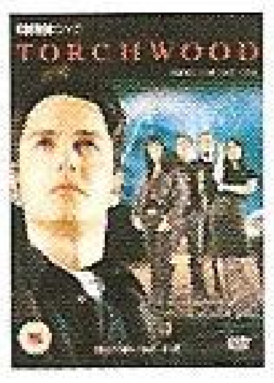

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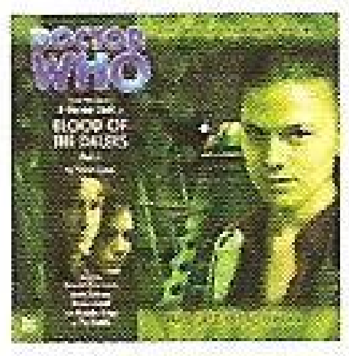

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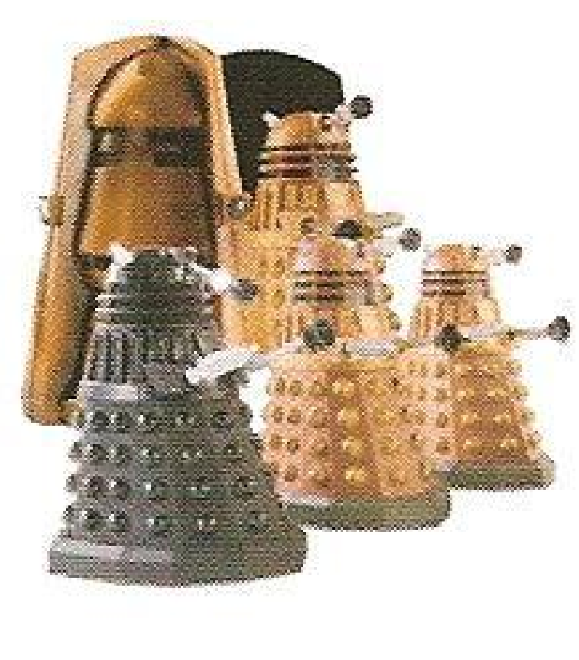

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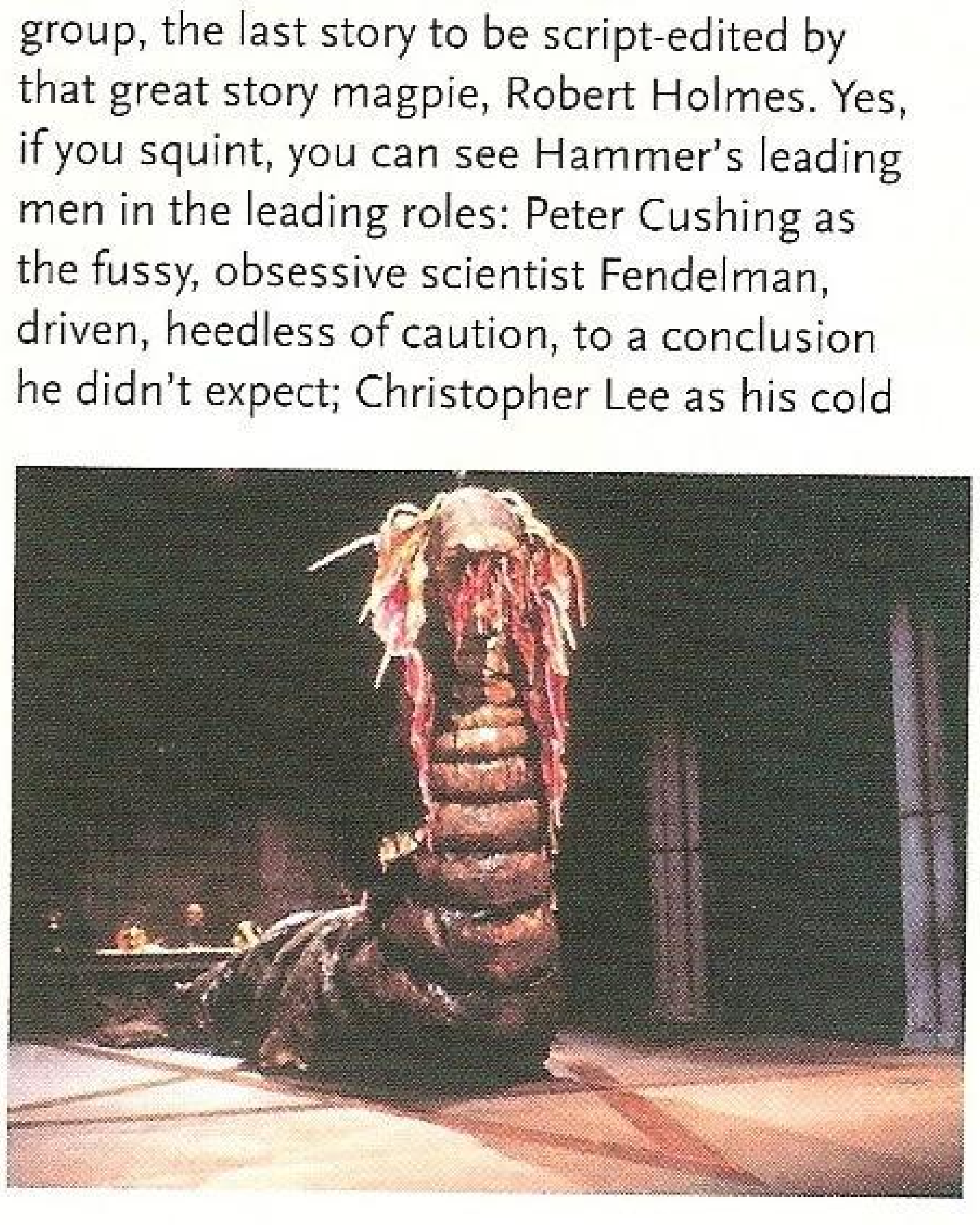
IMAGE OF THE FENDAHL

"Mankind has been used!"

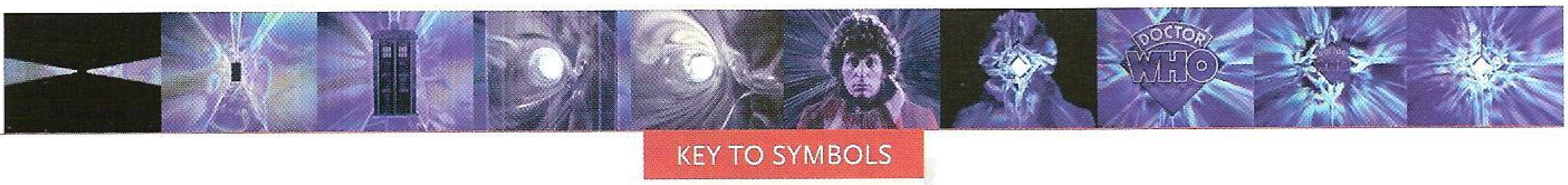
MYTHS ARE ENDURING, THAT'S WHAT *Image of the Fendahl* tells us, with its pentagrammatical brain etchings and its temporal hauntings and its astrally-projected race memories and its salts to be thrown in the face of the Devil. More recent myths are no less easy to shift. Here's one from *Doctor Who* lore: that the horror-tinged tales of the first few Tom Baker years owed their style and content to the Hammer Films back catalogue. As the co-author of the company's authorised history, *The Hammer Story* (soon to be reissued by Titan Books; get 'em while they're hot, they're luvverly), I can say without resort to potassium-argon dating: rubbish. Hammer films, by and large, reinforce superstition; *Doctor Who* debunks it. Example: Hammer reimaginings of Mummy myth had bandaged baddies return to life to recapture the reincarnations of their long-lost loves; the only way *Pyramids of Mars* (1975) could be a Hammer homage is if Sutekh had thought Sarah Jane was the spit of his former queen. But he doesn't, and it's not. Just *not.* (If there is a filmic sub-genre consistently invoked in *Doctor Who*, 1974-77, it's American drive-in sci-fi – but that's a discussion for another day.)

But here's *Image of the Fendahl*, the last acknowledged gasp of that Gothic horror group, the last story to be script-edited by that great story magpie, Robert Holmes. Yes, if you squint, you can see Hammer's leading men in the leading roles: Peter Cushing as the fussy, obsessive scientist Fendelman, driven, heedless of caution, to a conclusion he didn't expect; Christopher Lee as his cold and humourless, counter-plotting associate Stael. It's still not Hammer – but it's very like the films produced by Hammer's imitators, who were less beholden to middle-European fantasy and the reinforcement of faith. *The Skull* (1965), say – an Amicus production in which Professor Cushing acquires the skull of the Marquis de Sade, disregarding Lee's entreaties regarding its black magic powers. Or *Horror Express* (1972), in which scientific rivals Cushing and Lee duel over a crate containing the missing link between monkey and man, which turns out to be a hideous brain-sucking monster. Or *The Creeping Flesh* (1972), in which Dr Cushing draws the 'essence of evil' from an alien skeleton and injects it into his daughter, much to asylum director Lee's disgust. The less said about *The Blood Beast Terror* (1967), in which entomologist Cushing witnesses Wanda Ventham transformed into a giant death's head moth, the better.



If you like these, you'll love *Image of the Fendahl*. Heaven help you.

ALAN BARNES



PART ONE Broadcast: 29 October 1977

A cluttered laboratory, where palaeontologist Adam Colby (Edward Arthur) discusses the problem of an apparently human skull – nicknamed 'Eustace' – with his associate, Thea Ransome (Wanda Ventham). Colby uncovered Eustace inside a layer of 12 million-year-old volcanic sediment – making it eight million years older than modern man.

Only in *Doctor Who* would an 'Adam' unearth the First Man... Potassium-argon (or K-AR) dating – the technique used by Thea to date Eustace – works on the principle that a particular isotope of potassium, found in volcanic rock, decays to argon gas. By measuring the proportion of K to AR in a sample of rock, then comparing the result to the known rate of decay of the K isotope, the date of the rock's formation can be established. Thea's test is precisely that used by palaeontologists to date fossils and other artefacts found at prehistoric sites including Africa's Olduvai Gorge – of which, more later.

The unsmiling Maximillian Stael (Scott Fredericks) collects co-ordinates from Colby.

'Max' Stael would give his name to a character played by sometime *Doctor Who* actor David Graham (*City of Death*, etc) in an episode of the BBC1 daytime soap *Doctors*. Fugue State (broadcast 12 May 2003) was written by Paul Ebbs, author of the BBC Books' Eighth Doctor novel *The Book of the Still* (2002).

Not far away, a hiker (Graham Simpson) picks his way through darkened woodlands.

All of the *Image of the Fendahl* exteriors were located in and around the Stargroves estate, close to the village of East Woodhay, near Newbury, Hampshire – which had featured as the Old Priory in *Pyramids of Mars* (1975). The estate probably took its name from that of fifteenth-century local landowner John Sterregrave. From 1965, the Stargroves manor, which stands on the site of a house where Oliver Cromwell is said to have breakfasted on toast and ale before the Second Battle of Newbury in 1644, had been home to Rolling Stones singer Mick Jagger. The Stones recorded the album *Exile On Main Street* (1972) at Stargroves, Jagger loaning the studio space out to, among others, Led Zeppelin for recording of *Houses of the Holy* (1973) and *Physical Graffiti* (1975). Four days' filming at the estate over 1-4 August 1977 included night shoots on the 2 and 3.

The hiker whistles *The Entertainer*, a piano rag written by Scott Joplin in 1902 – but popularised anew in the 1970s after it featured heavily in the Oscar-winning *The Sting* (1973).

Terrance Dicks' prose adaptation *Doctor Who and the Image of the Fendahl* (WH Allen & Co Ltd/Target Books, 1979) has a (misquoted) verse from Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* (1798) running through the frightened hiker's head here (properly "Like one, that on a lonesome road/ Doth walk in fear and dread/.../Because he knows, a frightful fiend/Doth close behind him tread"). By accident or design, "frightful fiend" is a fitting description of the Fendahl, whose name – if it derives from anywhere outside of writer Chris Boucher's imagination – would appear to be rooted in 'fend' or 'fende', archaic Middle English forms of the word 'fiend', as listed in the *Oxford English Dictionary*.

Stael delivers the co-ordinates to Dr Fendelman (Denis Lill), who declares that he is now ready to power up a complex, computer-controlled device.

KEY TO SYMBOLS

- TITLE
- SOURCES
- SCRIPT
- SHOOTING
- CAST & CREW
- CONNECTIONS
- EDITING
- MUSIC
- SPECIAL EFFECTS
- MONSTERS
- VILLAINS
- NOVELISATION
- OOPS!
- SPECULATION

▲ *Anthony Bate – a potential Dr Fendelman.*

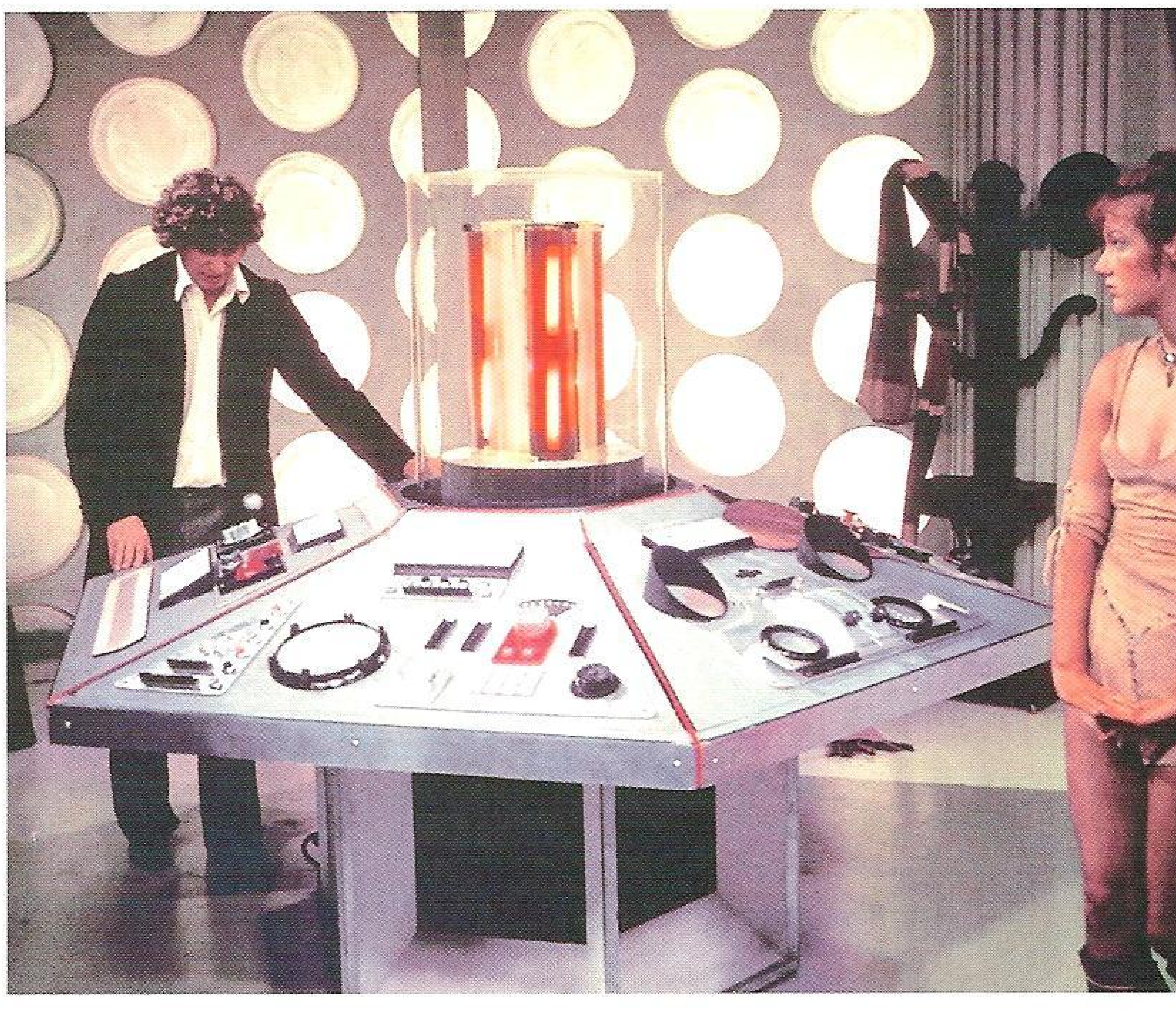
▼ *The TARDIS is pulled towards a hole in time.*

Director George Spenton-Foster's wish list of fantasy Fendelmans included Colin Blakely, Michael Gough, William Lucas and Robert Hardy. Anthony Bate (1929-), then most recently seen as the notorious 'Cambridge spy' Kim Philby in the ITV Playhouse one-off *Philby, Burgess and Maclean* (broadcast 31 May 1977), was cast in the role late in June 1977, only to become unavailable by mid-July – and, in the weeks of *Fendahl*'s first transmission, Bate could be seen as Dr Livesey in BBC1's four-part Sunday afternoon retelling of *Treasure Island* (produced by Barry Letts, directed by Michael Briant, written by John Lucarotti and also starring Patrick Troughton as Israel Hands). Bate's replacement, Denis Lill, had most recently worked for Spenton-Foster on four episodes of the third season of the Terry Nation-created *Survivors*, broadcast in the spring of 1977 – but they'd met on the first, Boer War-set series of *The Regiment* (1972), in which Lill played the recurring character of Captain Alfred Slingsby. Spenton-Foster recruited no less than four other *Fendahl* cast members from that same *Regiment* run: Edward Evans (from Episode 5, *The Recruit*); Scott Fredericks (from 6, *Gentlemen in Khaki Ordered South*); Graham Simpson (from 9, *Wine and Retribution*); and Derek Martin (from 10, *A Gentleman From Europe*).

Alone in Colby's lab, Thea is mesmerised by the sight of the skull as it begins to pulse with light. Outside, the hiker, spooked by an unseen presence, attempts to run, but finds himself unable to move his legs. With his device now fully powered, Fendelman begins a scan.

In the TARDIS, the Doctor (Tom Baker) is attending to "a little corrosion in the circuits" of K9, the mobile computer he and companion Leela (Louise Jameson) have recently adopted...

... in the preceding *The Invisible Enemy* [see *The Fact of Fiction*, DWM 362]. Although *The Invisible Enemy* had been recorded in April 1977, before the *Image of the Fendahl* scripts had been formally commissioned, dithering over whether or not to continue with K9 as a regular character resulted in Anthony Read, the series' script editor-elect, appending the K9 material to writer Chris Boucher's submitted work. Transmitted third in the 1977-78 season, *Image of the Fendahl* was actually ▶



◀ recorded after the K9-heavy *The Sun Makers*, which would follow it on air.

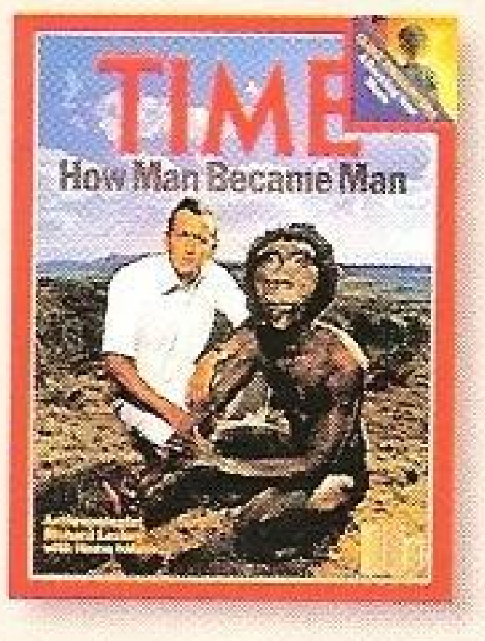
Affected by turbulence, the ship is dragged towards a hole in time – the result, says the Doctor, of someone operating a 'sonic time scan'. Righting the TARDIS, the Doctor traces the scan back to its source: Earth, which risks being destroyed if the Time Scanner is not deactivated. The next morning, Colby's dog, Leakey, finds the hiker's corpse...

As noted in Terrance Dicks' novelisation, Leakey – a "bone-hunter", like his master – had earned his name in part as "a tribute to the famous anthropologist", in part as "a reference to an unfortunate habit of occasionally forgetting his house-training"! The famous anthropologist is surely Richard Erskine Frere Leakey (1944-), son of the paleontologists Louis Seymour Bazett Leakey (1903-72) and his wife Mary (1913-96). By 1977, the Leakey family had been involved in exacavations in East Africa for over 40 years, uncovering the first ever fossil ape of a skull at Rusinga Island in 1947, skulls of homos habilis and erectus in the 1950s and 60s and 3.6 million year-old footprint trails between 1976 and 1981. In 1977, the 32-year-old Richard, to whom Edward Arthur bears a passing resemblance, published *Origins: what new discoveries reveal about the emergence of our species and its possible future*, a synthesis of his 10 years' study of human origins in Africa (co-written with Roger Lewin) which bore on its cover a striking photograph of an ancient skull. Such was the interest in *Origins* in the autumn of 1977 that Richard was depicted on the cover of international news magazine *Time*, issue dated 7 November – midway through the story's transmisssion. [More on the Leakeys at *www.leakeyfoundation.org*]

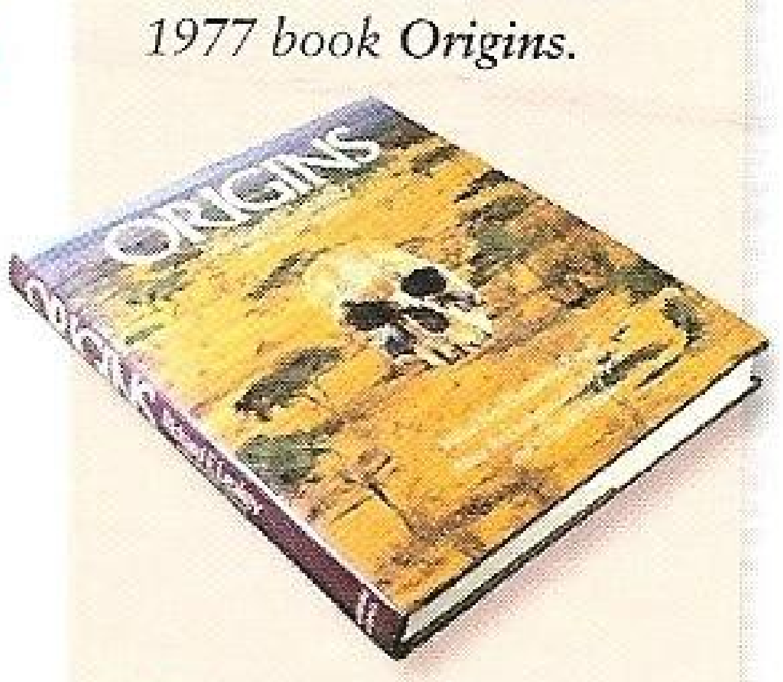
Fendelman persuades Colby not to inform the police about the body in the woods, which are reputed to be haunted – a media circus would disrupt their work and maybe jeopardise Colby's chances of winning a Nobel Prize.

It's hard to see which Nobel Fendelman has in mind for Colby: his discovery of Eustace wouldn't qualify for the Prizes in Physics, Chemistry, Economics, Literature or Peace, and the Prize in Physiology or Medicine is awarded to "the person who shall have made the most important discovery within the domain of physiology or medicine", which doesn't quite fit the bill. In the event, the 1977 Prizes went to Roger Guillemin and Andrew Wiktor Schally for their work on peptide hormones produced in the brain, and Rosalyn Yalow for her method to measure minute amounts of peptide hormones using antibodies. Neither of which are anything like as exciting as Colby's find: he was robbed!

▲ *Adam (Edward Arthur) tries to protect Thea (Wanda Ventham).*



▲▼ *Anthropologist Richard Leekly on the cover of* **Time**, *and his 1977 book* **Origins**.



▼ *Leela and the Doctor at the gates of Fetch Priory.*

FETCH
PRIORY

They agree to dump the body elsewhere. Privately, Fendelman orders Stael to conduct a post-mortem on the corpse, and arranges for a security team to be sent from London.

"Get onto London," says Fendelman. "Tell Hartman I want his security team here within two hours. Tell him I want the best men he has, and I want them armed..." So what sort of outfit is this? We'll learn that Fendelman is a very rich man – a Tobias Vaughn-style electronics nabob, in fact, and no less able, presumably, to raise a private army. But... Hartman? The only other Hartman in *Doctor Who* lore is, of course, Yvonne Hartman, CEO of Torchwood One in *Army of Ghosts/ Doomsday* (2006) – the daughter, or some other successor, of the Hartman named here? The Torchwood Institute is known to have an interest in time rifts and fissures, just like the one we're told is in the woods – indeed, their bases in both London and Cardiff are constructed around them! It's Fendelman, too, who suggests relocating the hiker's body, to cover up evidence of supernatural contact – a strategem known to be part of Torchwood's *modus operandi* (it's a large part of Ianto Jones' job, in the *Torchwood* series). Torchwood operatives, too, appear to have little difficulty in carrying arms. If Fendelman isn't linked to Torchwood, he damn well ought to be...

The Doctor and Leela prepare to exit the TARDIS...

... picking the hat stand off the floor before they do. Odd, because it pointedly didn't topple over while the TARDIS was being buffetted earlier – the turbulence being demonstrated by tilting the camera!

... to find that the ship has landed in a cowfield.

The police box is missing its lamp – there's an empty plinth on its roof.

The Doctor was supposed to moo loudly in a short dialogue lost from the camera script (and presumably unfilmed), in which he explains cows and milk to his companion: "I like milk," he revealed.

Stael's post-mortem shows that the hiker's corpse is in an unnaturally advanced state of decomposition. In the field, Leela captures and interrogates council worker Ted Moss (Edward Evans).

Chris Boucher had written Ted Moss' dialogue in the style of Mr Grove, a character in the early BBC soap *The Grove Family* (1954-57) – and was "knocked out" when 'Mr Grove' actor Evans was cast.

The nearest village is Fetchborough, but strangers have moved into Fetch Priory – among them electronics magnate Fendelman, one of the richest men in the world.

The reason why Moss fingers his shirt in this scene would have been made clear had its closing seconds not been cut for time: as scripted, once the Doctor and Leela had departed, he was to produce a "square metal plate on which is etched a pentagram. He bows his head slightly and presses it to his forehead."

The security team is now installed, led by one Harry Mitchell (Derek Martin) ...

Former Havoc stuntman Derek Martin, who'd appeared in *Doctor Who*, uncredited, many times before, had played Cyril alongside Denis Lill in Spenton-Foster's recent *Survivors* episode, *The Peacemaker* (broadcast 27 April 1977).

...who turfs cook Martha Tyler (Daphne Heard) out of the Priory kitchen, saying that no-one is allowed in or out without authorisation. An angry Colby finds Fendelman in his hitherto off-limits lab – and is shown the Time Scanner, developed after Fendelman observed a weird 'sonic shadow' and which led him to identify the site in Kenya where Eustace was dug up.

Richard Leakey was working at Kenya's Lake Turkana during 1977, where his team turned up "more than 300 fossilized bone specimens, from an estimated 180 of man's ancestors" (*Time*).

From the Priory gate, the Doctor and Leela see a guard with a dog patrolling the grounds, and resolve to try round the back.

Both the gates and the Fetch Priory sign were installed by the BBC crew as dressing.

Still sceptical, Colby tells Thea about Fendelman's Scanner, which can supposedly look into the past – but only after dark, perhaps due to solar disruption. As the Doctor and Leela make their way through the darkened wood, Thea sneaks into Fendelman's lab and activates the Scanner. The skull begins to pulse with light...

Leela slips away, heading for an outbuilding.

▲ *Top: A fearsome Fendahleen on the loose inside Fetch Priory!*

▲ *Above: The Priory set.*

▼ *Archaeologists Adam Colby, Thea Ransome and Dr Fendelman (Dennis Lill).*

The latterday renovation of Stargroves' Stable Cottage, seen both here and as Laurence Scarman's home in *Pyramids of Mars*, won a commendation for contractors the Chirton Building Company in the Basingstoke and Deane Design and Conservation Awards 2005.

But as she opens the door, but there's someone inside with a shotgun – which is fired. In the woods, the Doctor becomes rooted to the spot, transfixed by an approaching presence.

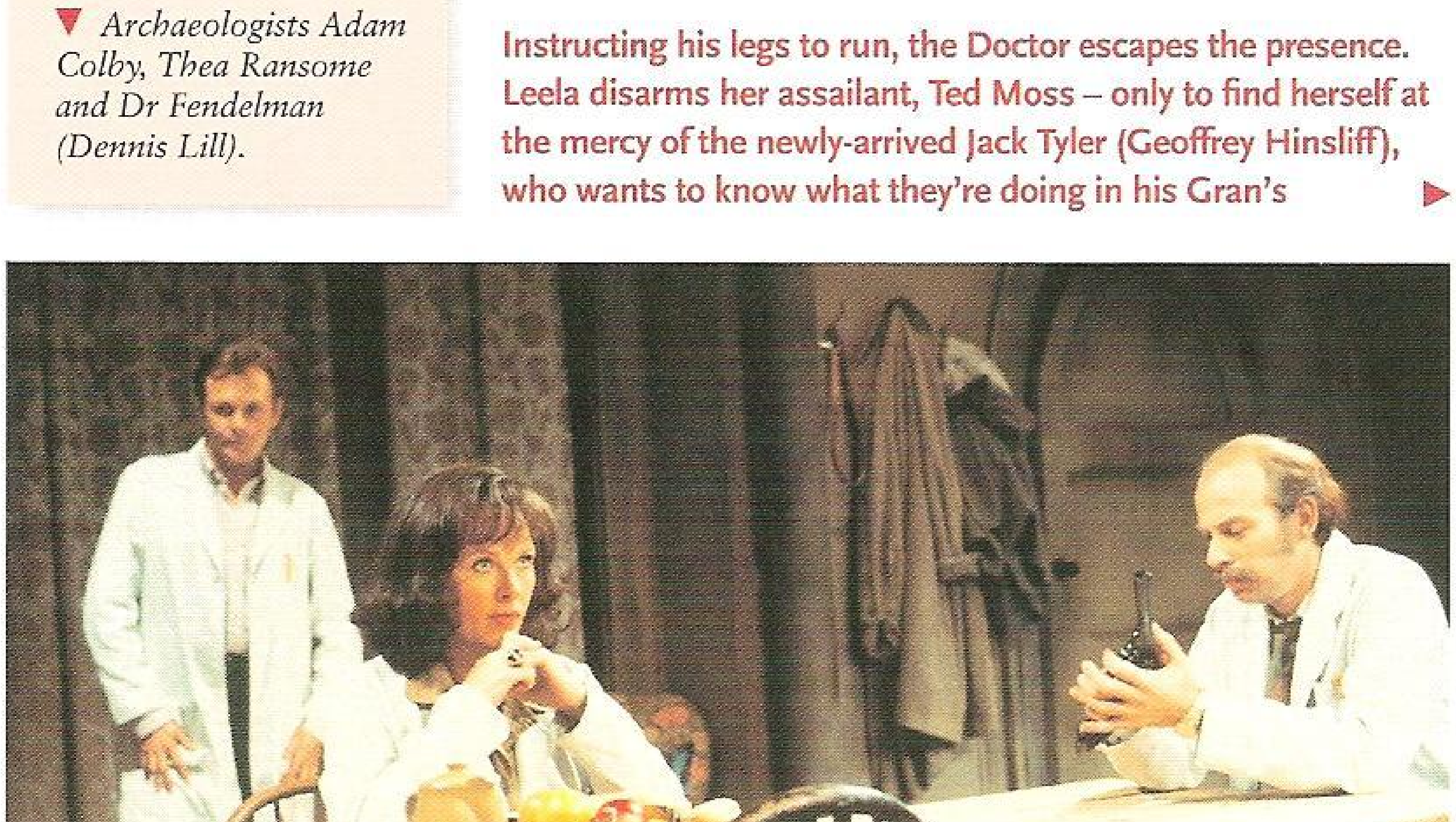
PART TWO

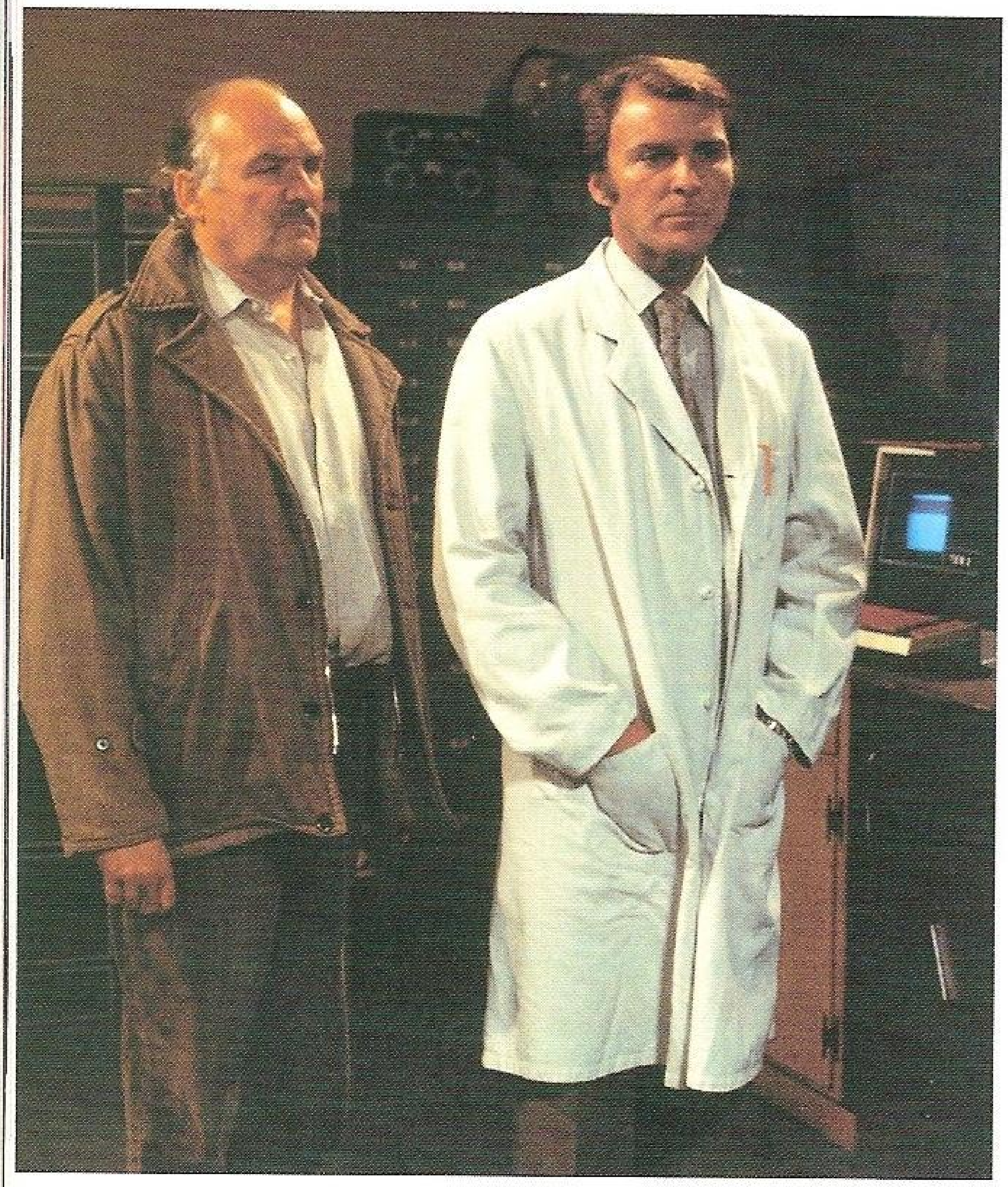
Broadcast: 5 November 1977

Leela ducks to one side before the shot is fired.

A relatively rare example of a *Doctor Who* cliffhanger being re-edited for the reprise at the top of the next episode: here, we see that Leela moved back behind the door before the shotgun was fired the week before. What a swizz!

Instructing his legs to run, the Doctor escapes the presence. Leela disarms her assailant, Ted Moss – only to find herself at the mercy of the newly-arrived Jack Tyler (Geoffrey Hinsliff), who wants to know what they're doing in his Gran's ▶





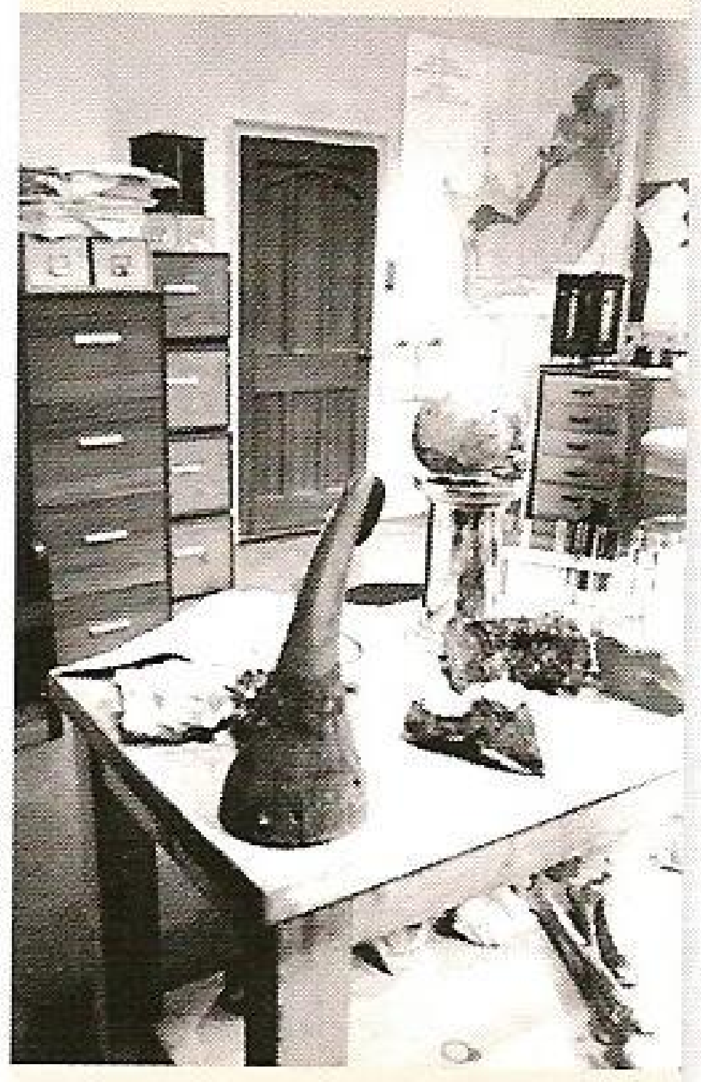
cottage. Colby finds Thea entranced. In the kitchen, Mitchell's *Sun*-reading is disturbed when the presence forces open the outside door. His scream is heard by Colby, who deactivates the Time Scanner, bringing Thea round. They find Mitchell dead, a blister on the back of his neck...

! ...as with the hiker. The blister is never formally explained. According to Boucher, in an interview at *www.kaldorcity.com/people/cbinterview.html*: "It was a pretty standard sort of horror/sci-fi notion of the time – tapping into the brain stem and/or accessing the cerebral cortex and/or drawing down all the life-force (whatever that might be) leaving a rapidly decomposing husk. It's a 'something's coming to get you' attempt to creep the viewer out and I may well have worked to justify it after the event..."

Then Thea collapses. The Doctor bursts in, telling Colby not to touch her. She's glowing with light, two bizarre caterpillar-like creatures crawling over her body: embryo Fendahleen, says the Doctor. Creatures from the mythology of his own world, which were supposed to have perished when the 'fifth planet' broke up 12 million years previously.

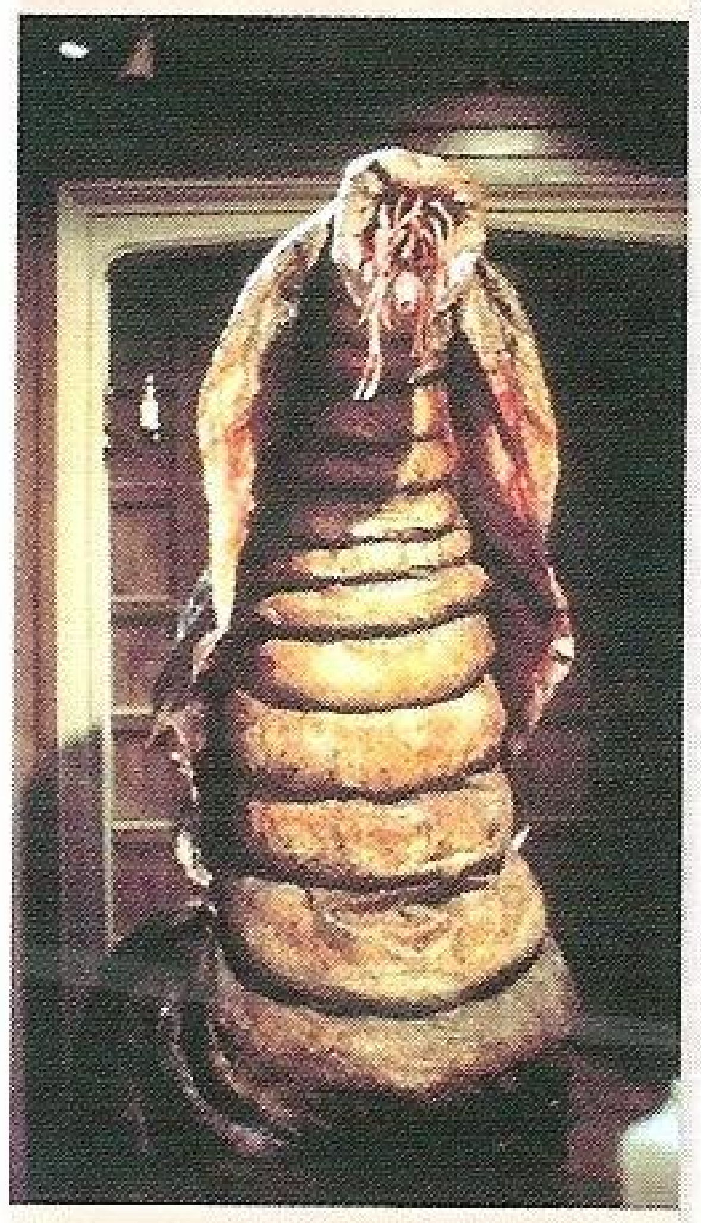
? ◎ The fifth planet of our solar system, presumably – *ie*, somewhere between Mars and Jupiter, in the region of the asteroid belt. In Part Three, the Doctor says the planet is located "107 million miles out" (from the Earth). Interestingly, Terrance Dicks' novelisation amends this to "170 million miles out" – which puts the Fifth Planet well within the orbital range of the recently-designated 'dwarf planet' Ceres, which also sits between Mars and Jupiter, and whose distance from the Earth varies enormously, usually dropping to within 170 million miles every year. Is Ceres, therefore, a surviving fragment of the Fendahl planet? Alas, according to NASA's orbit simulation at *neo.jpl.nasa.gov/cgi-bin/db_shm?rec=1*, on 31 August 1977 Ceres was a whopping 270 million miles away... but maybe the Doctor is speaking in more general terms? (Ceres had, in fact, been bang on 170 million miles hence just three months earlier, during May 1977.)

◄ Ted Moss (Edward Evans) meets secretly with Stael (Scott Fredericks).



▲ Stael's laboratory set.

▼ The Fendahleen.



▼ Dr Fendelman decides to take matters into his own hands...

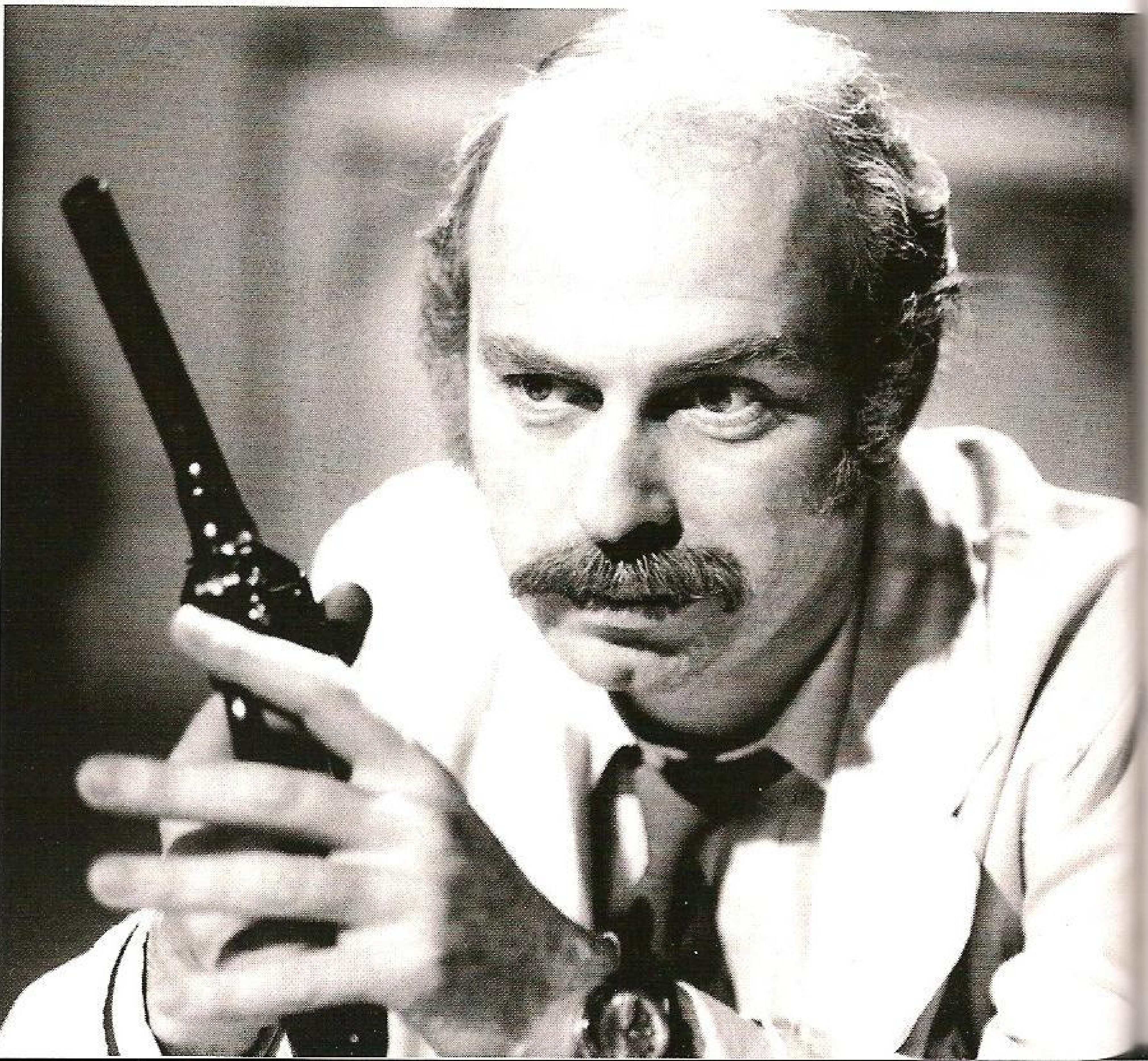
He's cut short by a gun-toting Fendelman, who accuses him of Mitchell's murder – and has his guards lock him in a storeroom.

Ted leaves the cottage, protesting that he's paid Martha good money for something he wants. ('Mother Tyler', it transpires, is well-acquainted with "the old religion" – "superstitions an' that".) Meanwhile, the Doctor has given up on opening the storeroom door with his sonic screwdriver – but the door is unlocked from the outside, and he escapes.

! ? ◎ 'Who let the Doctor out?' is one of the most baffling mysteries in *Doctor Who* lore. Tat Wood's *Is Benton a Murderer?* [DWM 303] explores the problem in depth, but to summarise: we never learn who unlocks the door to release the Doctor. Colby and Thea are walking together in the next scene, where Colby describes the Doctor as a "wandering lunatic", so neither of them could have or would have done it; Fendelman and his guards have only just arrested him on suspicion of murder; and even if Ted Moss had enough time to reach the Priory, he'd hardly let out a man whose companion has held a knife to his throat. The only possible candidates are Stael, who knows the Doctor is out before Thea does (but why on Earth would he bother?); and Martha Tyler, who'd have had to have sneaked in past the patrolling guard dogs, like some geriatric 007. (Even then, she don't know who he is, so she'd have to have used her second sight to predict his usefulness. Then again, what's she doing wandering around the wood in a scene or two's time...?) More outlandishly, why not one of the guards, possibly acting on behalf of Torchwood, as speculated above? A Time Lord agent, hoping the Doctor will cover up their cocked-up attempt to destroy the Fendahl the first time around? A ghost from Fetch Wood? Leakey the dog? (Terrance Dicks, alas, gives up, and has the Doctor escape by means of a hefty kick.)

Thea persuades Colby to phone the police, but the line has been cut. Colby confronts Fendelman, who astonishes him with his belief that Eustace is of extra-terrestrial origin: Man's ancestor was alien.

Martha Tyler returns to her cottage, clearly in shock. Meanwhile, Ted Moss meets secretly with Stael, the Doctor eavesdropping on their talk of a local coven.



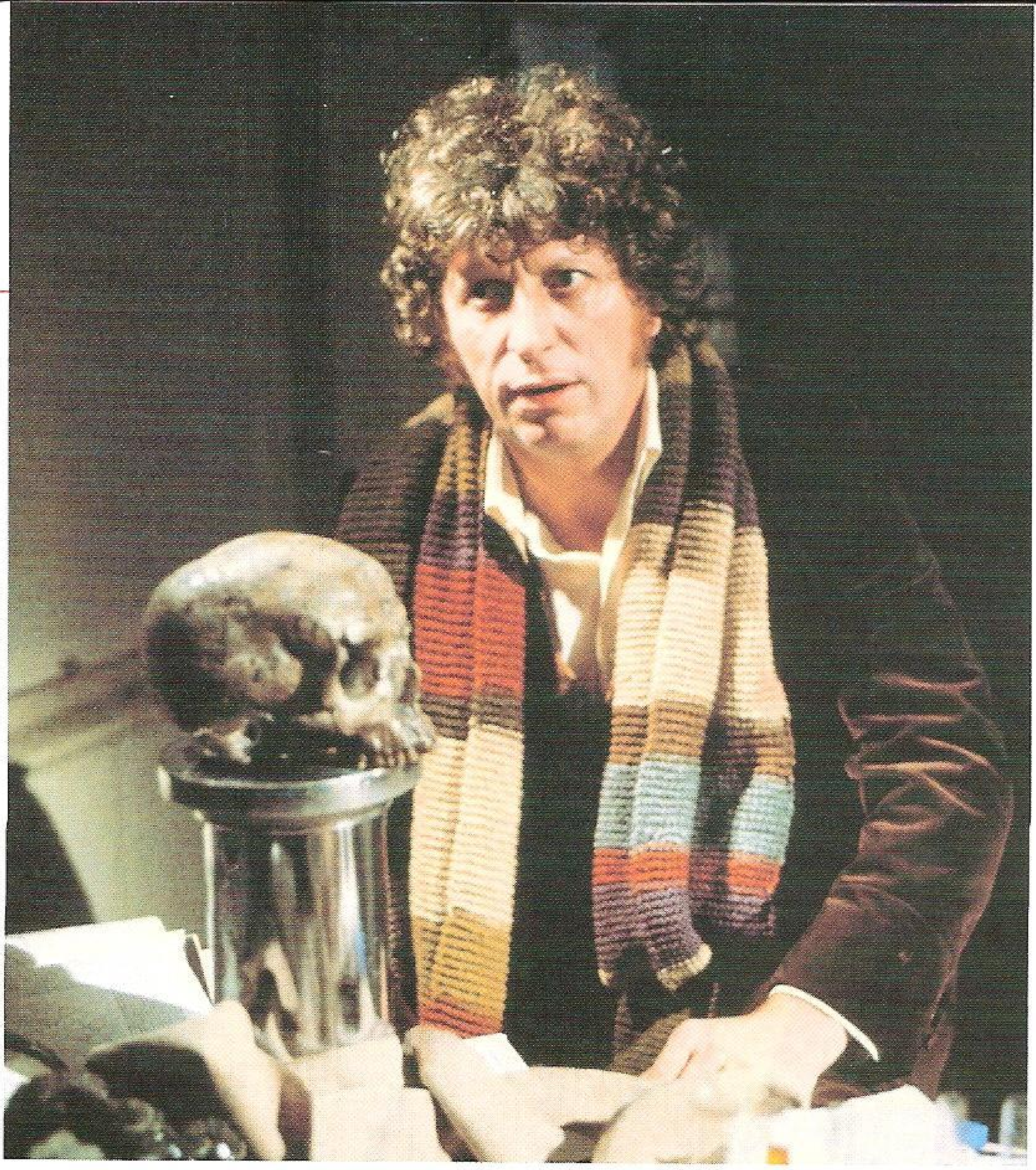


IMAGE OF THE FENDAHL

! Since leaving Mrs Tyler's cottage and arriving at the Priory, Ted Moss has swapped his black duffle-coat for a khaki anorak. Surely he's not had time to change?

Fendelman tells Colby that his Time Scanner detected a vast inpouring of energy at the moment the skull's owner died. He believes it's still stored in the skull, which he's x-rayed, only to find a pentagram etched in the bone structure itself – a neural relay, claims Fendelman. If that energy could be released, it might summon mankind's long-lost ancestors...

Having heard Martha Tyler's description of a something 'hungry for her soul', Leela heads off in search of the Doctor. Thea is also looking for him – but she's drawn to the x-ray. Stael, who calls Thea the key to his power, finds and chloroforms her. The Doctor hides out in Colby's lab...

📖 "Alas! poor skull," says the Doctor; invoking, of course, *Hamlet* (Act v, Scene i): "Alas! poor Yorick..."

! The Doctor offers Eustace a jelly baby, but it's clearly a liquorice allsort – one of those pink coconutty ones. Producer Graham Williams was obliged to explain away this egregious error in a December 1977 edition of green-ink-using viewers' letters programme *Points of View*: he was offering one thing while dispensing something else purely to confuse, apparently. (Note also that in Part Four, the Doctor holds up four fingers to demonstrate "Three minutes" to Colby.)

He touches the skull – which begins to glow. He cries out in pain...

▲ *Top: "Alas, poor skull..."*

▲ *Above: Leela tries out a new dress for the story.*

▼ *Actor Scott Fredericks alone on the set.*

PART THREE

Broadcast: 12 November 1977

Leela rushes in and kicks the Doctor's chair from beneath him, breaking his contact with the skull.

! ◎ If Leela can hear the Doctor's cry all the way from the kitchen, why don't Fendelman, Colby and the guards come running too? (Terrance Dicks has Leela alerted to the Doctor's plight by some sixth sense – "She paused, almost as if sniffing the air, sensing danger. Somehow she knew the Doctor was nearby, and in trouble" – which isn't much better!)

The skull is part of the Fendahl, a creature that grows and exists by death – and which is now seeking to recreate itself.

According to the Doctor, the Time Scanner can only be operated for 100 hours before it implodes. In Fendelman's lab, Colby reads off its running log: 98 hours, 56 minutes...

Thea wakes up on the floor of the Priory cellar, on which a huge pentagram has been painted. Stael tells her that she is the medium through which the ancient powers awoken by the Time Scanner will be focussed – then injects her back into unconsciousness.

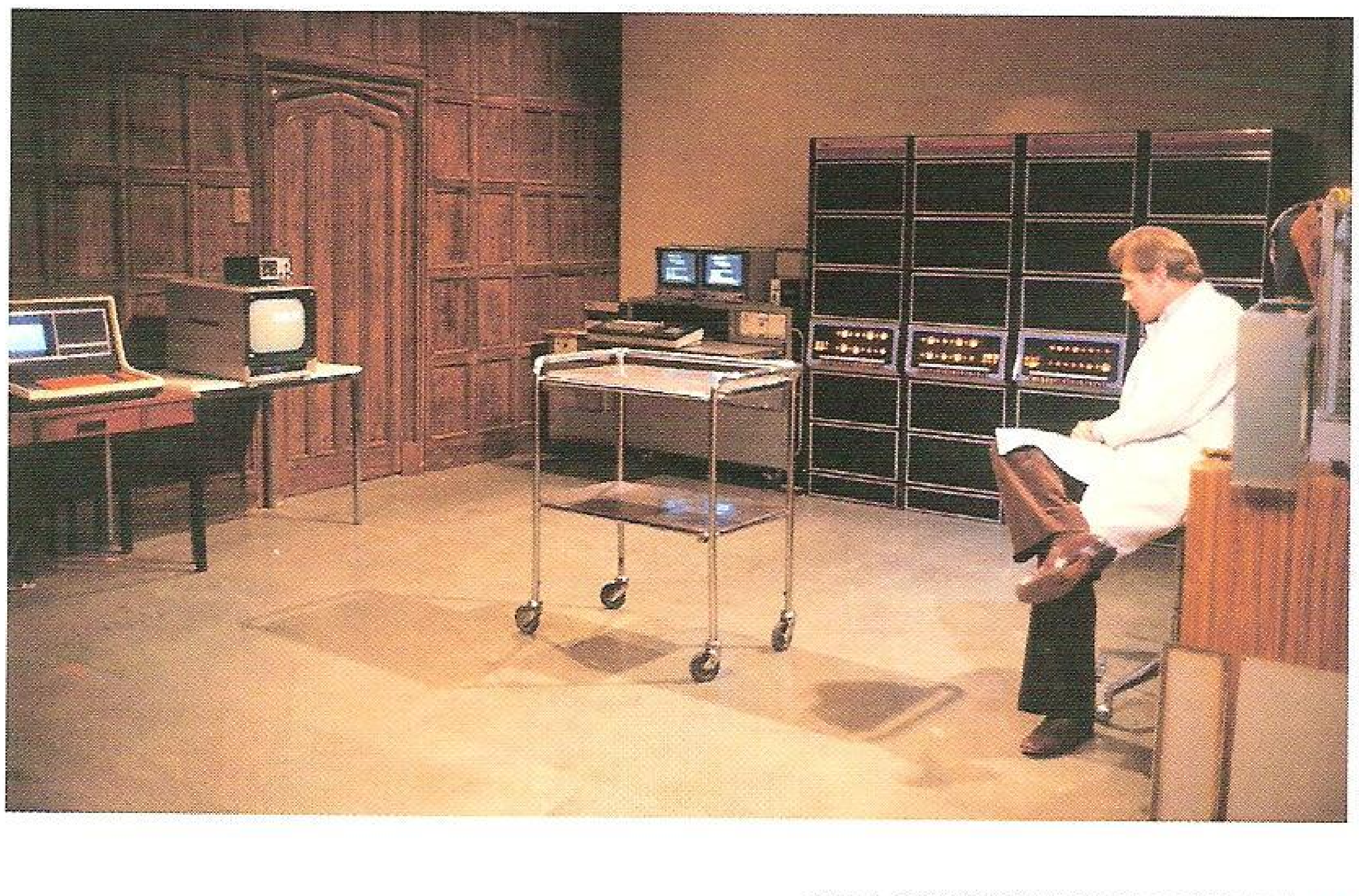
◎ Terrance Dicks' novelisation elaborates considerably on Stael's backstory here, describing him as the only child of a Austrian scientist father whose mother had died when he was born: "Stael grew up lonely and aloof, unable to feel part of the rest of humanity... If he could not be part of humanity, then he would rule it instead." (Oh, the pathos!) Too uncharismatic for a career in politics, and lacking Fendelman's genius for science and business, Stael studied witchcraft and black magic – and, on his arrival at the Priory, "made contact with Granny Tyler – and with the Coven of Witches that flourished in secret in the village." Becoming leader of the coven, he "worked out a weird religion of his own. It involved the skull, the Time Scanner, the psychic energy generated by the Coven – and Thea Ransome."

Martha Tyler is catatonic when the Doctor and Leela arrive at the cottage. The Doctor orders Jack to make tea and bring fruitcake – outlining to Leela his own bizarre recipe. Meanwhile, Max holds Fendelman and Colby at gunpoint, ordering them to shut down the scanner and follow him.

The Doctor's weird recipe shocks Martha back to reality. She's been consulted by Ted Moss and his coven, but she's not a member. Her witchcraft is down to her 'second sight', which the Doctor explains away as a consequence of growing up near a Time Fissure, like the one in Fetch Wood.

⊘ *The Unquiet Dead* (2005) would seem to elaborate on this notion, where servant girl Gwyneth's psychic powers are ascribed to her having been living on top of Cardiff's Rift since childhood.

📖 ! The 'hauntings' in the Wood are caused by time distortion, apparently, and the Fissure has "lasted long enough to affect the place names. Like Fetchborough – 'fetch', an apparition." That's not strictly accurate: the *OED* defines 'fetch', in this sense, as "the apparition, double, or wraith of a living person." First recorded in 1787, it appears to derive from Irish folklore, not English tradition: if the fetch is seen in the morning, it presages good times; in the evening, misfortune. This element owes not a little to Nigel Kneale's *Quatermass and the Pit* (BBC TV, 1958-9) where London's Hobbs Lane – which is also presumed to be haunted – owes its name to 'Hob', an archaic reference to an imp or demon. ▶



THE FACT OF FICTION

The Doctor leaves, telling Jack that he and Leela will return by sundown. Martha gives Leela the charm she'd cast for Ted Moss.

Stael is holding Fendelman and Colby in the cellar, awaiting his followers. The Doctor and Leela are travelling by TARDIS back 12 million years back, to the fifth planet whence the Fendahl originated.

The Doctor's reference to astral projection phenomena as a 'race memory' of the Fendahl's escape from the Fifth Planet chimes with humankind's repressed memories of the Martians' 'Wild Hunt' of antiquity in *Quatermass and the Pit*. Again.

▲ *Could the solution to defeating the Fendahl be somewhere on this shelf...?*

It's now daytime at the Priory, where Jack sees the collected coven arrive in a van.

Leela, who's been sleeping on the floor of the TARDIS, has been dreaming about being chased, and unable to move. The Doctor concludes that the TARDIS data banks contain no mention of the fifth planet because it's been placed in a time loop by the Time Lords, erasing all memory of it.

Back in *The War Games* (1969), the War Lords' planet had also been held in a time loop. The Doctor himself uses the time loop principle on Axos, in *The Claws of Axos* (1971); the Vardans' homeworld, in *The Invasion of Time* (1978); and on the Marshal of Atrios, in *The Armageddon Factor* (1979).

It's Lammas Eve – and, Doctor or no Doctor, Martha resolves to go to the Priory, filling shotgun cartridges with rock salt.

Lammas Eve has no particular occult significance – it's merely the night before Lammas, the 'loaf-mass' to celebrate the first wheat harvest. In pagan tradition, it's analogous to one of the eight sabbat days, but that's all.

The coven assembles in the Priory cellar, where Stael has connected the skull to the Scanner via a remote control unit. Still in the TARDIS, the Doctor realises that the skull is drawing upon the energy released when the Time Scanner damages the Time Fissure.

A hysterical Fendelman begs the coven to stop. His name – Fendelman, 'man of the Fendahl' – proves that he has been used to bring about these events. They, too, are being been used. Stael raises his gun. As the Tylers enter the Priory, they hear a shot. Stael activates the Scanner, and the pentagram around Thea begins to glow.

Significantly, Thea has her head aligned to the points of an inverted pentagram – the two top points representing the horns of a goat's head, making it a 'diabolical' symbol.

The Doctor and Leela re-enter the Priory, meeting up with the Tylers – and meeting, too, with something monstrous in the corridor: a fully-grown, caterpillar-like Fendahleen.

WHERE ELSE HAVE I SEEN...?

The guest cast's appearances in cult television and film: a highly select guide

EDWARD EVANS (1914-2001)
Ted Moss
TV appearances include *Adam Adamant Lives!: The Survivors* (1967) as Blundell; *Dad's Army: The Loneliness of the Long Distance Walker* (1969) as Mr Reed/*Big Guns* (1969) as Mr Rees/*Don't Fence Me In* (1970) as General Monteverdi; *Doomwatch: The Battery People* (1970) as Dai/*The Inquest* (1971) as Coroner; *Steptoe and Son: Robbery With Violence* (1970) as Doctor; *Out of the Unknown: The Sons and Daughters of Tomorrow* (1971) as Tom Palfrey.

SCOTT FREDERICKS
Maximillian Stael
Other *Doctor Who* appearances *Day of the Daleks* (1972) as Boaz.
TV appearances include *Blake's 7: Weapon* (1979) as Carnell.

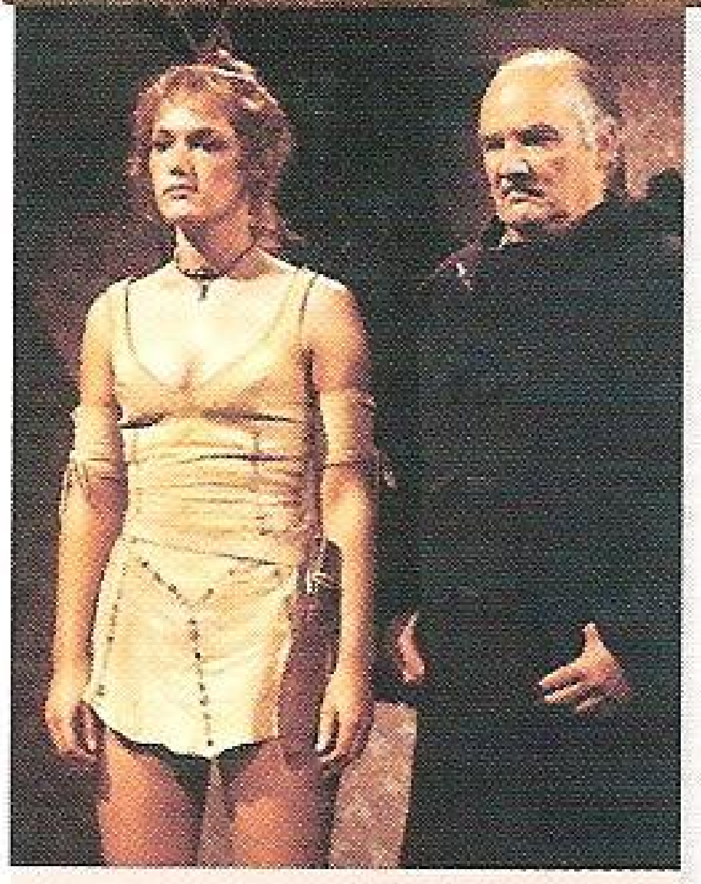
DAPHNE HEARD (1904-83)
Martha Tyler
TV appearances include *Ace of Wands: One and One and One Are Four* (1970) as Ma Epps; *To the Manor Born* (various, 1979-81) as Mrs Polouvicka.

GEOFFREY HINSLIFF (1937-)
Jack Tyler
Other *Doctor Who* appearances *Nightmare of Eden* (1979) as Fisk.
TV appearances include *The Wednesday Play: The Girl Who Loved Robots* (1965) as Gogel; *Adam Adamant Lives!: Death Has a Thousand Faces* (1966) as Parky; *UFO: Confetti Check A-OK* (1971) as Hotel Clerk; *Coronation Street* (various, 1987-97) as Don Brennan.

DENIS LILL (1942-)
Dr Fendelman
Other *Doctor Who* appearances *The Awakening* (1984) as Sir George Hutchinson.
TV appearances include *Survivors* (various, 1975-77) as Charles Vaughan; *The Return of Sherlock Holmes*/*The Memoirs of Sherlock Holmes* (various, 1986-94) as Inspector Bradstreet; *Blackadder the Third: Dish and Dishonesty* (1987) as Sir Talbot Buxomly, MP; *Blackadder's Christmas Carol* (1988) as Beadle; *Only Fools and Horses* (various, 1989-92) as Alan Parry; *Red Dwarf: Gunmen of the Apocalypse* (1993) as Simulant Captain/Death; *Highlander: The Vampire* (1994) as Alan Baines.

DEREK MARTIN (1933-)
Mitchell
Other *Doctor Who* appearances *The Web of Fear* (1968) as Soldier/*The Ambassadors of Death* (1970) as Thug [both uncredited].
TV appearances include *Out of the Unknown: Counterfeit Man* (1965) as Guard; *Survivors: The Peacemaker* (1977) as Cyril; *EastEnders* (2000-present) as Charlie Slater.

WANDA VENTHAM (1939-)
Thea Ransome
Other appearances See *The Fact of Fiction: Time and the Rani* [DWM 366].



▲ *Top: Thea is fully possessed by the Fendahl.*

▲ *Above: Leela and Ted Moss face the horror in the cellar...*

▼ *The Doctor tries to uncover the skull's secret.*

PART FOUR

Broadcast: 19 November 1977

The Doctor fires Jack's shotgun at the Fendahleen, temporarily breaking its psychotelekinetic control over them. They run. In the cellar, Thea transforms into a golden-skinned entity...

The Target novelisation describes Thea as having become a "High Priestess of the Fendahleen," which floats "ghost-like through the air."

Smiling, she points at Ted Moss – and he becomes an embryonic Fendahleen. The Doctor follows cables connecting the Time Scanner to the cellar...

... having paused to observe that the Fendahleen they've just escaped from – which, conveniently, "must have been created out of pure energy while the skull was restructuring Thea's brain" – was the one that killed "the hiker and Mitchell". But only Fendelman, Colby, Thea and possibly the security detail knew about the existence of the dead hiker; and there's no reason to think he ever learned Mitchell's name!

The creature formerly known as Thea continues to transform the transfixed coven as the Doctor and Leela enter the cellar. Leela cuts Colby free and escorts him upstairs, the Doctor warning them not to look into the entity's eyes. Stael has already done so, and has the Doctor to fetch his gun from the altar. He shoots himself as the Doctor departs, rejoining Leela, Colby and the Tylers upstairs...

Terrance Dicks has Colby blaming Martha for Stael's madness here: "This is all your fault, you stupid old witch... You started Stael off, you and your visions." Which connects up various unexplained story elements rather neatly.

The Doctor observes that the Fendahleen he'd shot is dead: the rock salt killed it.

So, is the Fendahleens' vulnerability to the effects of sodium chloride the origin of throwing (spilled) salt over one's shoulder, as the Doctor speculates? The tradition actually appears to date back to the Romans, and reflect in part salt's preservative (read 'incorruptible') properties. Spilling salt was a bad omen, not least because it was never a cheap commodity! Again, the Fendahleens' weakness is analogous to a *Quatermass and the Pit* idea: the alien Hob is 'earthed' by iron, another everyday element with superstitious connotations.

He then switches off the Time Scanner, which was just four minutes away from imploding and destroying the world. According to Gallifreyan lore, the Fendahl is a gestalt creature made up of 12 Fendahleen and a Core – Thea. But with one dead and Max having killed himself, it's incomplete. Leela and the Tylers rush off in search of more salt.

The Doctor tells Colby that the Time Lords attempted to eliminate all trace of the Fendahl by putting the fifth planet in a time loop – but they were too late: it had already crossed the solar system, probably taking in Mars en route. A Martian apocalypse is shown in *Quatermass and the Pit*, of course...

THE FACT OF FICTION

While he makes adjustments to the Scanner, the Doctor theorises to Colby that energy stored in the skull has caused Man to evolve into something suitable for the Fendahl to use. Meanwhile, the Core, with a Fendahleen escort, materialises in front of Jack and Leela. Her eyes tight shut, Leela aims Jack's shotgun...

The Doctor's alternative account of the Fendahl's restitution (that it fed compulsions into the RNA of certain individuals, like Fendelman) is cut short by the sound of Leela's shot killing the Fendahleen.

It's bizarre that Boucher should give two alternative explanations for the means by which the Fendahl has contrived to restore itself! The first (and seemingly most logical) – that the entire species has been shaped by an alien hand – is part-contradicted by *The Dæmons* (1971), which has it that the eponymous aliens helped "homo sapiens kick out Neanderthal man." It's also the entire plot of *Quatermass and the Pit*, where the skeletons of brain-augmented apes are disinterred from in and around what's later revealed to be a Martian spaceship: circa five million BC, Martians made the apes intelligent, made them into... us.

But this is not an unique idea. In Arthur C Clarke's novel *2001: A Space Odyssey* (1968), a monolith sent by an ancient race of space travellers to seek out and encourage the evolution of intelligent life arrives at Africa's Olduvai Gorge around three million years ago, where it becomes a tutor to the local hominids. It's no coincidence that Olduvai Gorge – the so-called 'cradle of mankind', where many of the most historically significant anthropological finds have been made – was first excavated by the Leakey family in the 1950s. Which brings this *Fact of Fiction* just about full circle...

Sending the Tylers back to the cottage, the Doctor and Leela head for the cellar after instructing Colby to reactivate the Scanner in order to confuse the Core – giving them enough time to remove the skull from the altar and place it in a lead-lined box. The Doctor has rigged the Scanner to cause a controlled implosion three minutes after its reactivation. They steal the skull away and flee, scattering salt to ward off the Fendahleen – and race out of the building, past the Core. Colby charges into the Tylers' cottage, sheltering with them beneath the parlour table. Moments later, the implosion destroys the Priory.

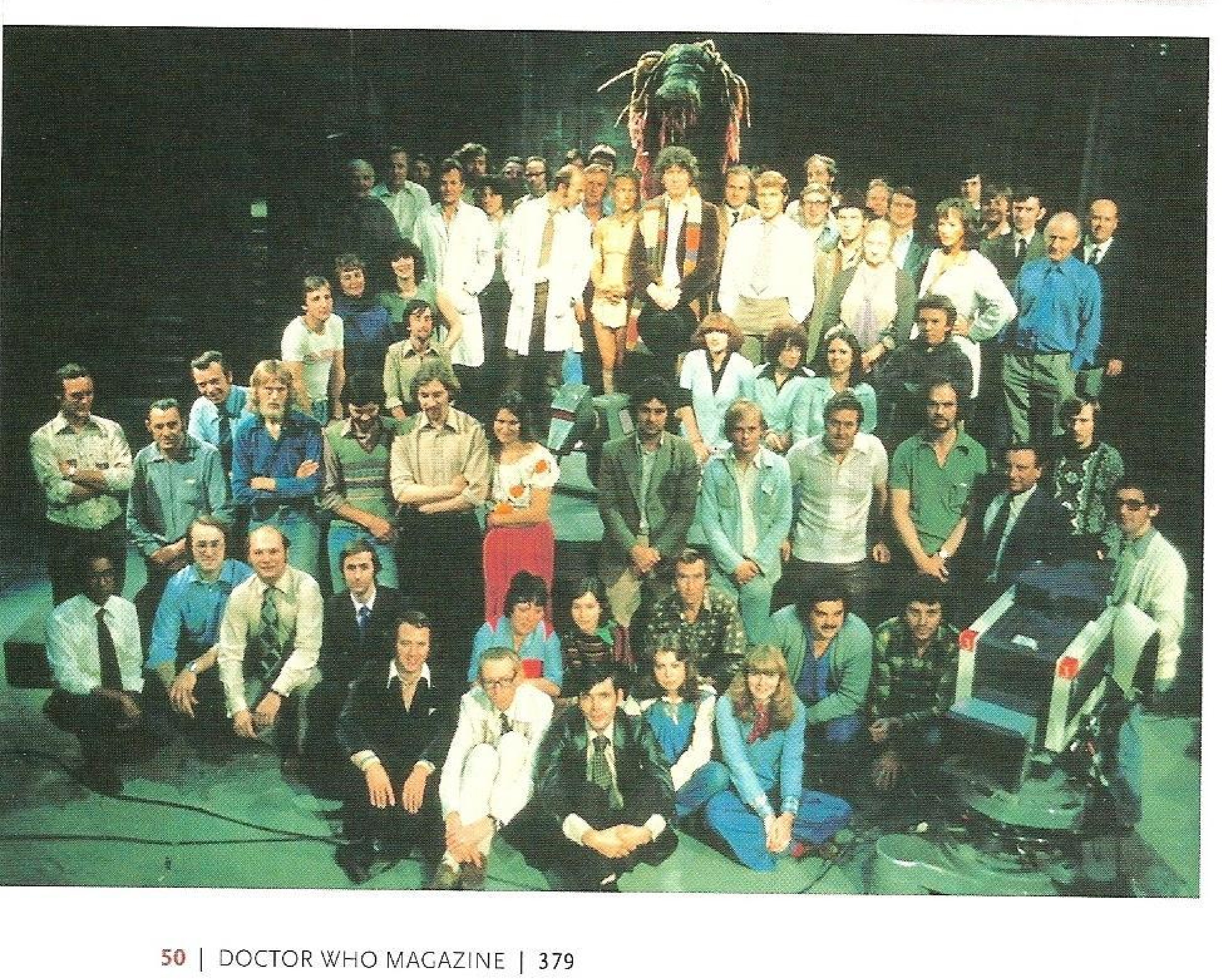
"Vanishing priories take a lot of explaining," the Doctor tells Leela. He should know, having been responsible for burning down the Old Priory (Stargroves again) in *Pyramids of Mars*.

Back in the TARDIS, the Doctor locates a star about to go nova in the constellation of Canthares, into which he'll deposit the skull. Then he means to repair K9...

"The Fendahl is death. How do you kill death itself?" Not without difficulty. The Fendahl legend is explored further in *The Taking of Planet 5* (BBC Books, 1999), an Eighth Doctor novel by Simon Bucher-Jones and Mark Clapham. Its complex plot, heavily linked to other novels in the Eighth Doctor series, has the Time Lords travelling back 12 million years to break the time loop in which they'd imprisoned the Fendahl, which they hope to use as a weapon of war against an unknown Enemy. Inside the loop, however, a creature has evolved to feed on the Fendahl – a concept-eating Memeovore, and that's the focus of the story proper. The time fissure exploited by Fendelman is shown to have been, in fact, a ruptured TARDIS.

No less complex was the Fendahl's involvement in the *Kaldor City* audio plays (Magic Bullet Productions, 2001-04), which developed characters and situations created by Boucher for *Doctor Who* (the whole is set in the world of *The Robots of Death*, 1977) and *Blake's 7* (the 'psychostrategist' Carnell, as played by Scott Fredericks in the episode *Weapon*, makes several appearances). Although the Fendahl isn't made manifest before the fifth release, *Checkmate* (the skull of robot-builder Taren Capel is part of this process), it's revealed to have been manipulating events throughout the entire series.

The Fendahl re-emerges in Turkey at the time of the First Crusade in *Time Hunter: Deus le Volt* by Jon de Burgh Miller (Telos Publishing, 2005), a sci-fi novella with no other *Doctor Who* connections.

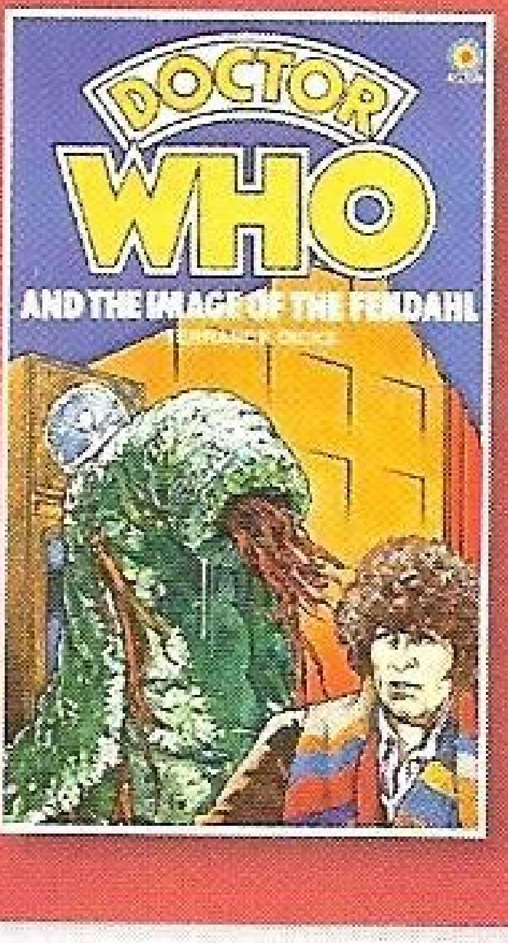


FURTHER INFO

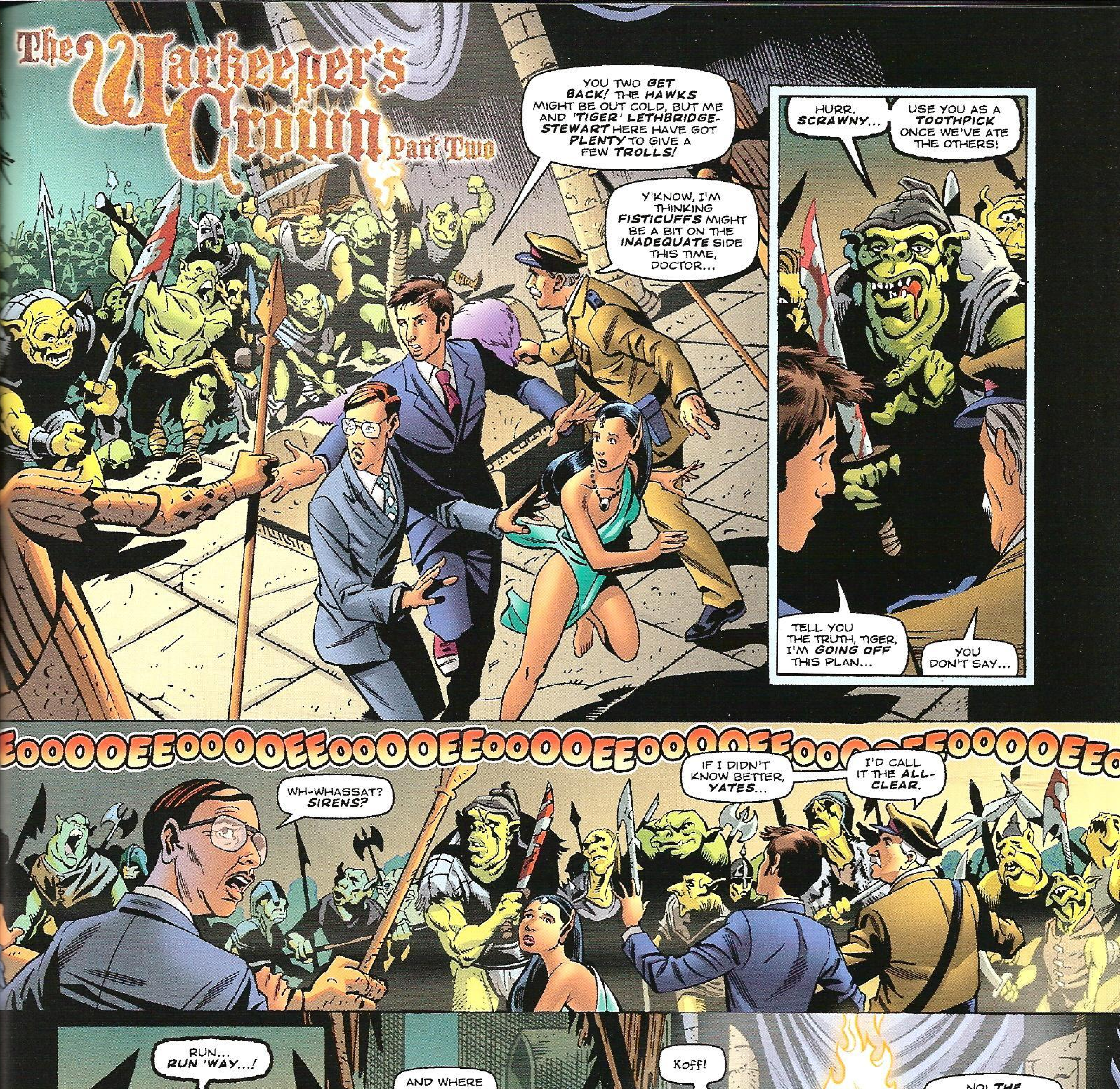
• VIDEO
COMPANY BBC VIDEO
YEAR 1993
CAT NO BBCV 4941
AVAILABILITY DELETED

• NOVELISATION
Doctor Who and the Image of the Fendahl
COMPANY TARGET BOOKS
YEAR 1979
BOOK NUMBER 34
AUTHOR TERRANCE DICKS
AVAILABILITY OUT OF PRINT

BBC
IMAGE OF THE FENDAHL
DOCTOR WHO
Starring TOM BAKER



The Warkeeper's Crown Part Two


YOU TWO GET BACK! THE HAWKS MIGHT BE OUT COLD, BUT ME AND 'TIGER' LETHBRIDGE-STEWART HERE HAVE GOT PLENTY TO GIVE A FEW TROLLS!
Y'KNOW, I'M THINKING FISTICUFFS MIGHT BE A BIT ON THE INADEQUATE SIDE THIS TIME, DOCTOR...
HURR. SCRAWNY...
USE YOU AS A TOOTHPICK ONCE WE'VE ATE THE OTHERS!
TELL YOU THE TRUTH, TIGER, I'M GOING OFF THIS PLAN...
YOU DON'T SAY...
EOOOOEEOOOOEEOOOOEEOOOOEEOOOOEEOOOOEEOOOOEE
WH-WHASSAT? SIRENS?
IF I DIDN'T KNOW BETTER, YATES...
I'D CALL IT THE ALL-CLEAR.
RUN... RUN 'WAY...!
AND WHERE ARE YOU LOT OFF TO?
Koff!
N-not dead yet...
NO! THE WARKEEPER! YOU FOOLS, YOU'VE MISSED YOUR CHANCE --
HE'S WAKING UP!

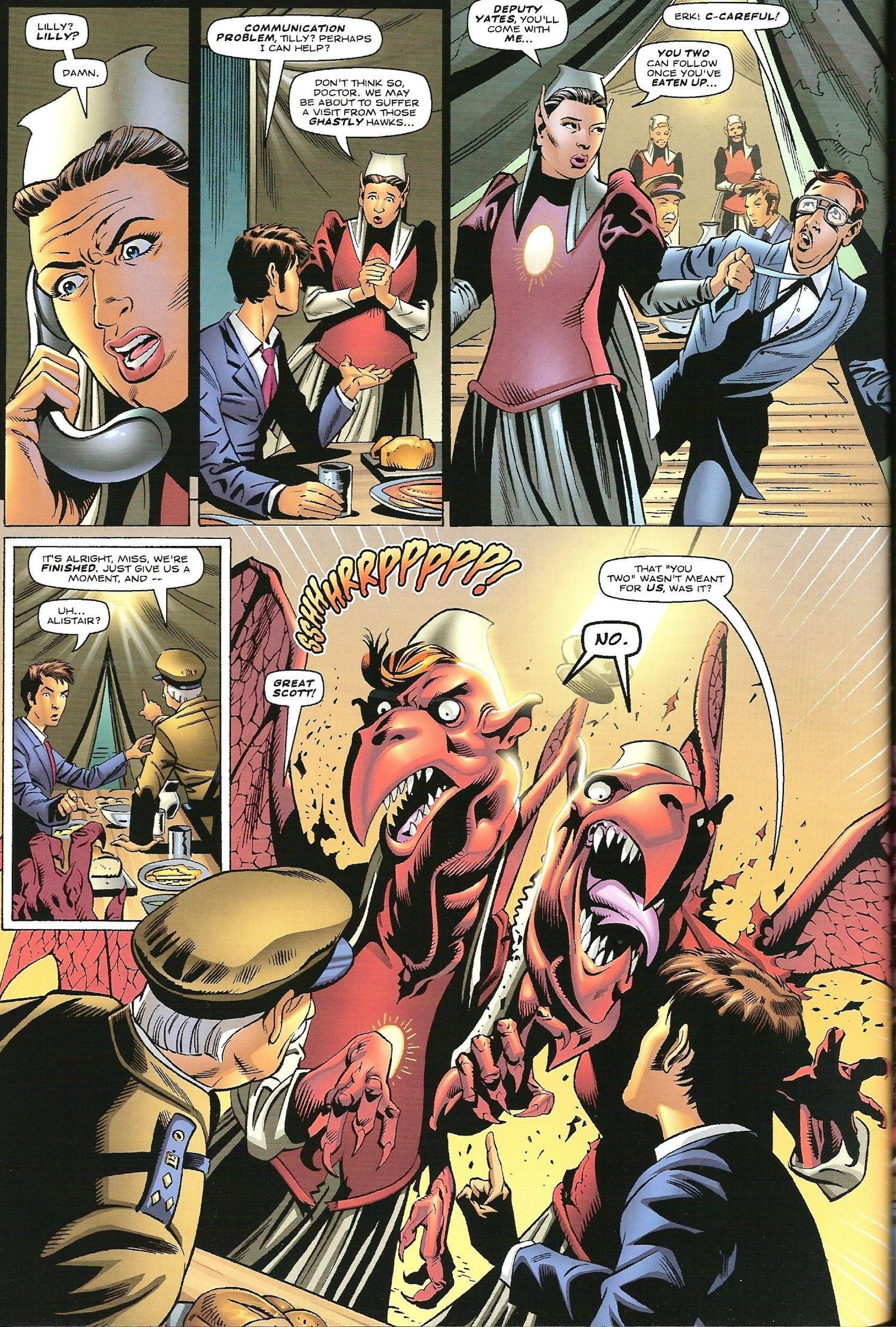
Story	Pencils	Inks	Colours	Lettering	Editors
Alan Barnes	Martin Geraghty	David A Roach	James Offredi	Roger Langridge	Hickman & Gray

THAT MEANS THE **HAWKS**'LL BE COMING ROUND SOON, TOO...
CAN'T FIND OUT ANYTHING HERE. ***TACTICAL RETREAT,*** TIGER?
ROGER THAT!
No...
ALRIGHT, DOCTOR -- WHERE'D THOSE TROLL CHAPS GO?
INTO THE FOG. THE FOG THAT **FELL LIKE NIGHT** WHEN THE ALL-CLEAR SOUNDED.
FUNNY, THAT...
OH, L-LORD...
CAREFUL, YATESY, YOU'LL HAVE AN ACCIDENT.
TAKE MY HAND...
...AND FOLLOW **MEEEEE!**
ERK!
WHOAH!
THAT'S ME ON THE WAITING LIST FOR A ***HIP REPLACEMENT***...
COR!
GOBLIN! G-GOBLIN!

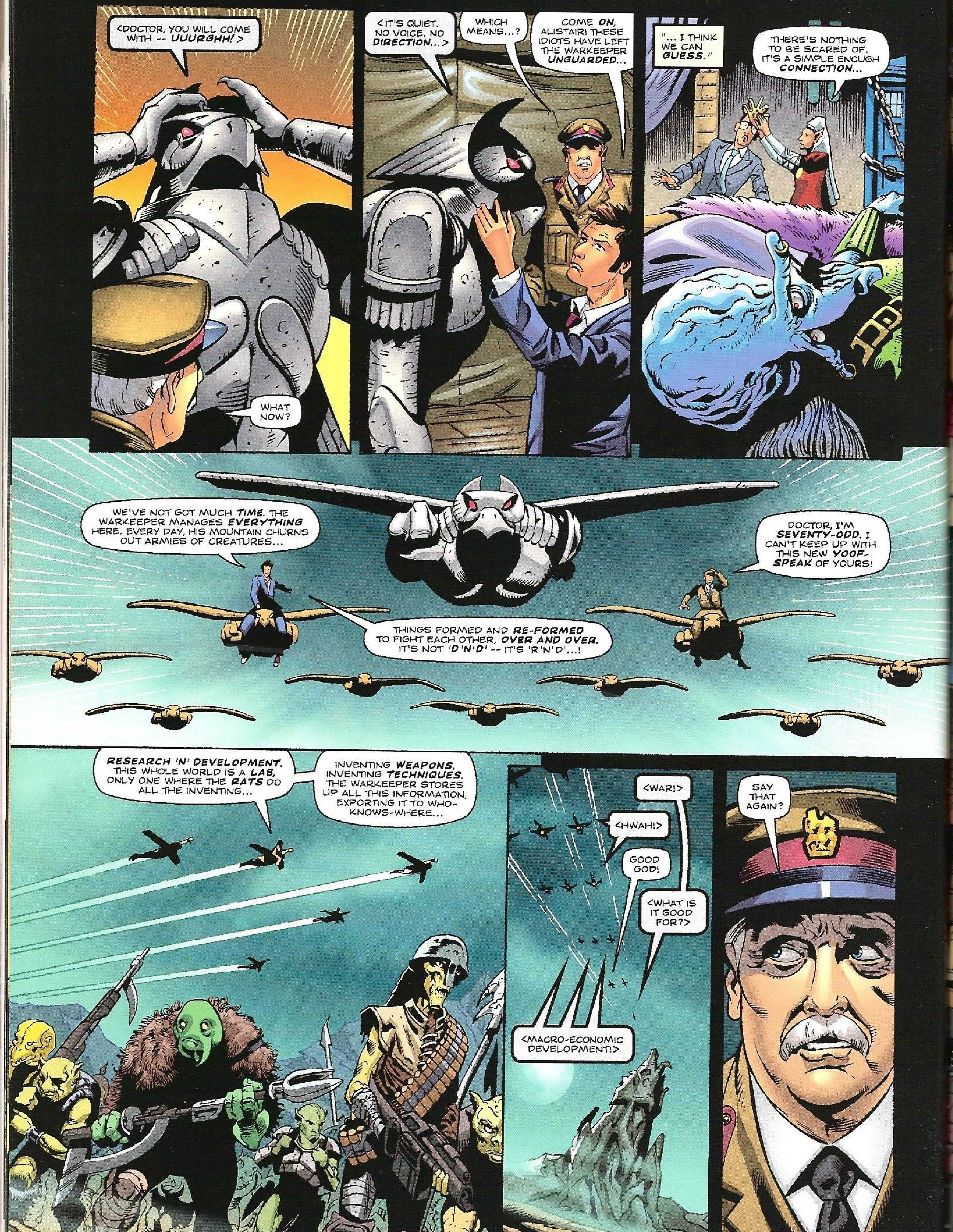
HELLO THERE. DON'T BE SCARED. NO-ONE'S GONNA HURT YOU.
IT'S A GOBLIN! IT'S GOING TO KILL US!
USE THIS ON IT!
stay... stay back...
WELL, IF YOU WON'T --
AOOW!!
YOU REALLY ARE A PRIZE PRAWN, YATES. IN THAT STATE, HE'S NO DANGER TO ANYONE...
IT'S WAR, ISN'T IT? WHEN ALL YOUR CHOICES ARE BETWEEN THE AWFUL AND THE UNSPEAKABLE, WE ALL WANNA GIVE IN TO THE RANDOM, UNTHINKING DESPAIR OF IT ALL...
DON'T. JUST DON'T.
YOU DON'T WIN THE BATTLE BY DEFEATING YOURSELF.
everything... everything's white...
I KNOW. IT'S ALRIGHT.
IT'S OVER NOW.
SSSsssssssSSSS
YOU KNOW, DON'T YOU, DOCTOR...?
YOU'VE BEEN IN A WAR.

HULLOA! ARE YOU FOLKS WOUNDED?
WHA--?
NO, BUT WE ARE IN A HOLE, MISS. IF IT'S NOT TOO MUCH BOTHER, CAN YOU HELP US?
THE NAME'S TILLY, AND IT'S NO BOTHER, HANDSOME. I'VE GOT A ROPE BACK IN THE MEAT WAGON...
GOT IT?
"HANDSOME"...? SOMEONE'S PULLED!
HARRUMPH!
"HOW'S DORIS, BY THE WAY...?"
IT'S ALRIGHT, ALISTAIR. REALLY.
WHILE YOU'RE AWAY, WHEN THOSE FOREIGN GIRLS FLASH THEIR EYES AT YOU, I WANT YOU TO REMEMBER THERE'S SOMETHING BETTER AT HOME...
ENJOYING THE RIDE BACK THERE?
MM-MF.
WELL, DON'T GET TOO COMFY -- WE'VE ARRIVED!
WHUH--?
WAKE UP, SLEEPING BEAUTY. OUR LADY OF THE LAMP WANTS US TO SEE HER FIELD STATION...

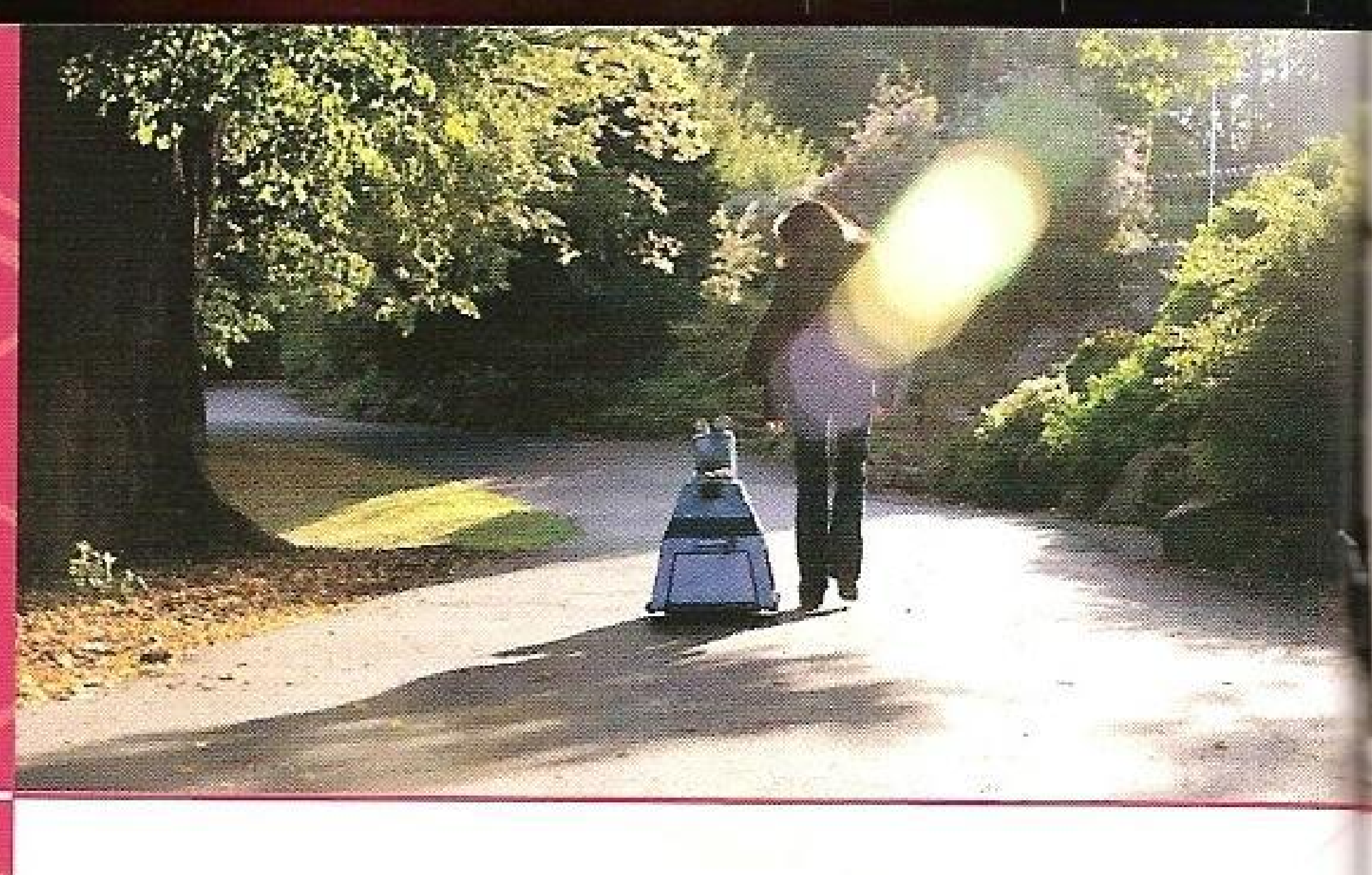
HULLOA! I'M GILLY...
AND I'M MILLY! COME IN, BRAVE SOLDIERS, COME IN...
...PLENTY OF HONEST VITTLES TO GO 'ROUND!
BER-LIMEY!
...AND HOW LONG HAVE YOU BEEN ON THE FRONTLINE, CAPTAIN?
WELL, UH, I'M NOT A CAPTAIN, STRICTLY. BUT I'M FIGHTING EVERY DAY FOR THE PEOPLE OF UPPER WARDLESWICK...
FIGHTING THE FORCES OF THE P.C. BRIGADE!
A BRIGADE?! OOH!
NOT EATING, DOCTOR?
NOT HUNGRY.
THE WHAT?!? I CAN'T HEAR YOU PROPERLY, GIRL! SPEAK UP!
I SAID THE DEPUTY! HE'S THE WEAKEST. HE'S THE ONE WE SHOULD --
OH!


LILLY? LILLY?
DAMN.
COMMUNICATION PROBLEM, TILLY? PERHAPS I CAN HELP?
DON'T THINK SO, DOCTOR. WE MAY BE ABOUT TO SUFFER A VISIT FROM THOSE GHASTLY HAWKS...
DEPUTY YATES, YOU'LL COME WITH ME...
ERK! C-CAREFUL!
YOU TWO CAN FOLLOW ONCE YOU'VE EATEN UP...
IT'S ALRIGHT, MISS, WE'RE FINISHED. JUST GIVE US A MOMENT, AND --
UH... ALISTAIR?
SSHHHRRPPPPP!
GREAT SCOTT!
THAT "YOU TWO" WASN'T MEANT FOR US, WAS IT?
NO.

IF THAT YATES HAD HAD ANY TASTE, THE FOOD WOULD'VE GIVEN HIM A CLUE...
RECONSTITUTED MOLECULES, FORMED INTO SHAPES. ATOMIC TOFU!
SO? THEY SERVE WORSE IN THE AVERAGE ARMY CANTEEN...
YEAH, BUT WHERE DID THEY GET THE MOLECULES FROM?
SSSSS!
"SSSSS" YOURSELF! I'M THINKING!
OKAY, THIS LOT ARE ALIEN CARRION FEEDERS, THAT'S OBVIOUS. THEY TAKE WHAT THEY FIND ON THE BATTLEFIELD. BUT WHAT'S ON THE BATTLEFIELD'S NOT MEAT, IS IT? IT'S MUSH. GENETIC MUSH...
A-AND?
IT'S ALL THE SAME! IT'S RECYCLED! YOU SAW WHAT HAPPENED TO THAT GOBLIN. ALL THE FALLEN ON THE BATTLEFIELD -- THEY'RE CLONED AND RECYCLED...
AND?!?
AND NOTHING, REALLY. BUT IT'S NICE TO DIE BETTER INFORMED, DON'T YOU THINK?
<OPEN FIRE.>
WHA-?!?
OH LOOK, THE CAVALRY!
FLY, MILLY, FLY!
FFT!
FFT!
FFT!


<DOCTOR, YOU WILL COME WITH -- UUURGHH!>
WHAT NOW?
<IT'S QUIET. NO VOICE. NO DIRECTION...>
WHICH MEANS...?
COME ON, ALISTAIR! THESE IDIOTS HAVE LEFT THE WARKEEPER UNGUARDED...
"... I THINK WE CAN GUESS."
THERE'S NOTHING TO BE SCARED OF. IT'S A SIMPLE ENOUGH CONNECTION...
WE'VE NOT GOT MUCH TIME. THE WARKEEPER MANAGES EVERYTHING HERE. EVERY DAY, HIS MOUNTAIN CHURNS OUT ARMIES OF CREATURES...
THINGS FORMED AND RE-FORMED TO FIGHT EACH OTHER, OVER AND OVER. IT'S NOT 'D'N'D' -- IT'S 'R'N'D'...!
DOCTOR, I'M SEVENTY-ODD. I CAN'T KEEP UP WITH THIS NEW YOOF-SPEAK OF YOURS!
RESEARCH 'N' DEVELOPMENT. THIS WHOLE WORLD IS A LAB, ONLY ONE WHERE THE RATS DO ALL THE INVENTING...
INVENTING WEAPONS, INVENTING TECHNIQUES. THE WARKEEPER STORES UP ALL THIS INFORMATION, EXPORTING IT TO WHO-KNOWS-WHERE...
<WAR!>
<HWAH!>
GOOD GOD!
<WHAT IS IT GOOD FOR?>
<MACRO-ECONOMIC DEVELOPMENT!>
SAY THAT AGAIN?

<STOP.>
RIGHT NOW!
TOO LATE, DOCTOR...
WE HAVE A LIVING BRAIN TO POWER THE CROWN AT LAST. A BRAIN TO GUIDE US TO ANOTHER WORLD!
YATES — TAKE US TO YOUR WAR!
I... does as you likes...
Follow me...
YATES HAS GOT CONTROL OF THE HAWKS! THEY'RE BEING TRANSPORTED -- !
BUT WHERE TO?!?
YOU HEARD -- TO YATES'S WAR...!
"... TO UPPER WARDLESWICK!"
EEEIIIEEEE!
TO BE CONCLUDED!



Stop dilly-dallying, it's the...

MATRIX DATA BANK

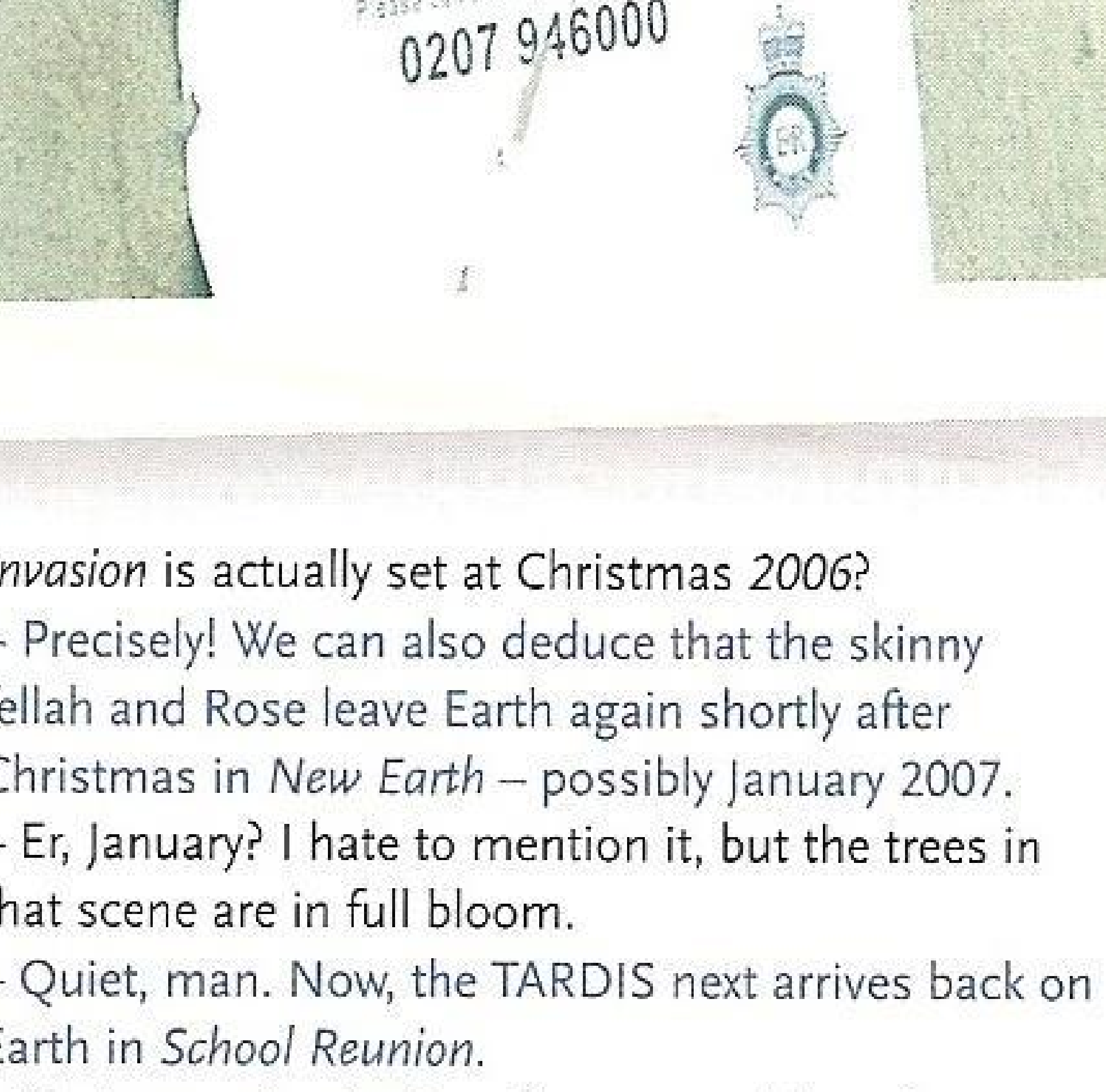
Through the millennia, the Matrix Data Bank led a life of peace and ordered calm, protected against all threats from difficult questions by the great power of its funny guest stars. But this was to change. Suddenly and terribly, the Matrix Data Bank faced the most dangerous query in its long history...

– Oh my word... oh my sainted aunt... oh dear. I seem to be back in the Matrix Data Bank. And who's that? Oh! Hello, old chap.
– Oh no! Not you again!
– Or perhaps you ought to say, not *me* again?
– Good grief, I thought I'd seen the last of me after that business with Omega.
– Well how nice for you to see you again.
– We're back in the Matrix Data Bank.
– Well, that's quite obvious. The Time Lords must have lifted me out of my time stream to help me – I mean you.
– Stop doing that. And I'm perfectly capable of answering any question here myself.
– Even this one? Let me have a look... oh dear. Oh no! I've been dreading someone asking this!
– What, man? Spit it out!
– You won't like it.
– I'll be the judge of that. Go on!

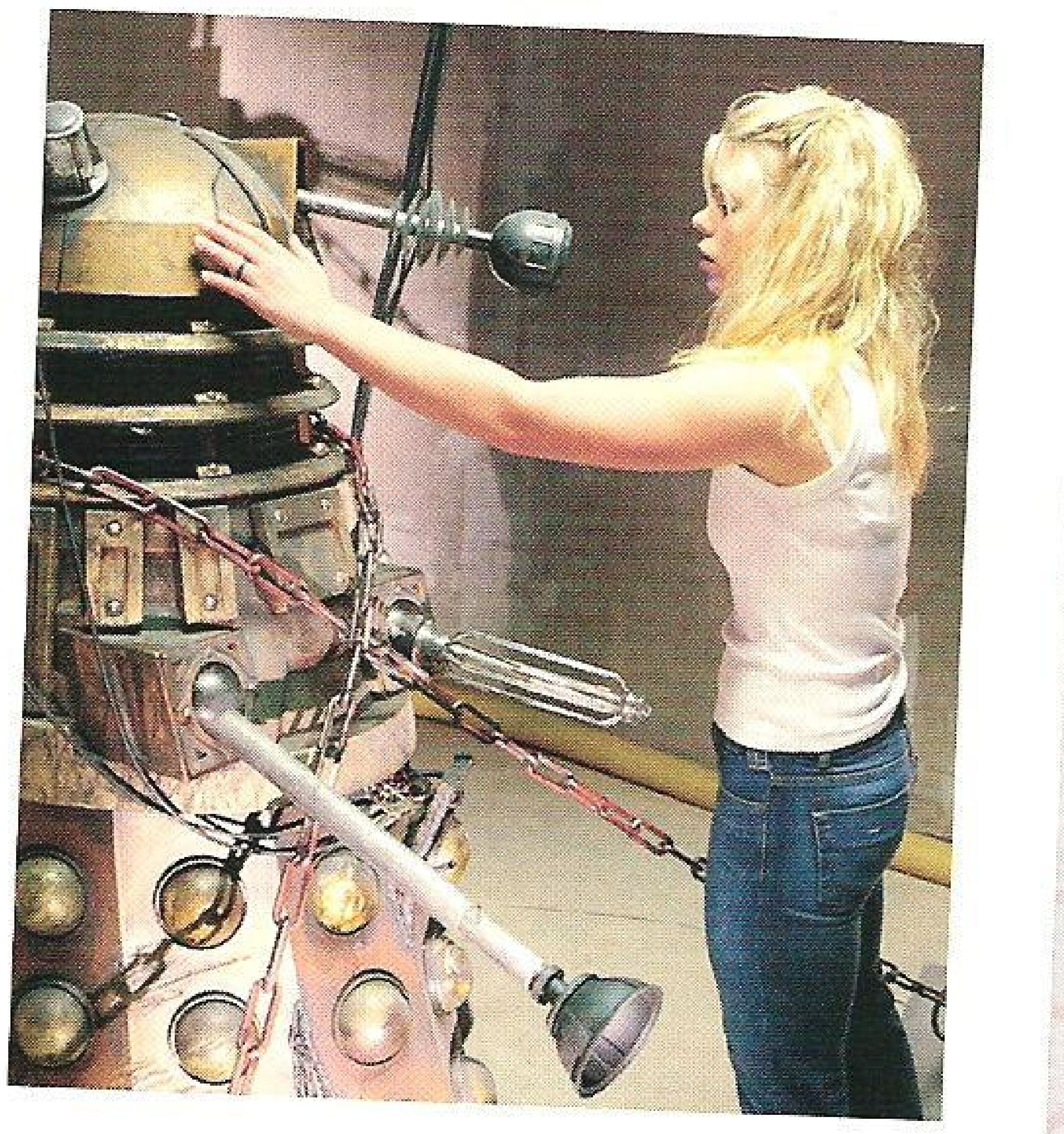
IT'S A DATE...

– Well, it says here that several readers have asked the question "When are the 'present day' stories in the new series of *Doctor Who* actually set?"
– Good grief!
– I did warn me – sorry, I mean you.
– What are you two doing down there, shilly shallying about?
– Oh good heavens, it's him!
– Tsk. It's a simple matter of correcting the – collecting the evidence. It's all there in the tevelised episodes.
– Oh it's all right for you up there in your triangle ...
– Pardon me, sir, but this may take months of cross referencing and careful analysis...
– Nonsense, the solution is perfectly obvious. So stop dithering... *and provide it!*
– He's gone. How rude. And you were right first time, it's impossible.
– No, he was right. If we just apply our brains we can answer it!
– Oh good, I do like it when you get all steamed up.
– Now. We can precisely date the episode *Rose* as 6 March 2005, as this was the day Rose went missing, according to the posters seen at the start of *Aliens of London*. We also know that story is set exactly 12 months later (March 2006), and that *Boom Town* is set a further six months into the future (September 2006). The Earth scenes of *The Parting of the Ways* seem to be post-*Boom Town* from Jackie and Mickey's perspective, but before Christmas, so we can guess that those scenes occur in October or November 2006. And after Rose returns to the Game Station, it's clear that at least a few more weeks pass before the TARDIS returns on Christmas Eve 2006 in *The Christmas Invasion*.
– Hold your horses. Are you saying that even though it was broadcast at Christmas 2005, *The Christmas Invasion* is actually set at Christmas *2006*?
– Precisely! We can also deduce that the skinny fellah and Rose leave Earth again shortly after Christmas in *New Earth* – possibly January 2007.
– Er, January? I hate to mention it, but the trees in that scene are in full bloom.
– Quiet, man. Now, the TARDIS next arrives back on Earth in *School Reunion*.
– That was a lovely story, I must say. How nice to see Sarah Jane again, and after you and that fellow with the big eyes treated her so very badly... And it *has* to be set in the summer! It's blazing sunshine throughout that one.
– Maybe not. *Rise of the Cybermen*, two episodes later, is set on 1 February "this year" according to the newspaper found by Mickey.
– Fiddlesticks. That was set in a parallel universe. Doesn't count. I say, is that a gobstopper...?
– Concentrate, man. Even if you discount *Rise of the Cybermen*, let's examine the evidence presented in *Love & Monsters*.
– Oh I enjoyed that one too, very jolly.
– Not my cup of tea at all. Now, LINDA forms sometime after the Sycorax invasion –
– Christmas 2006.
– Yes I've established that.
– Sorry, you carry on, I do love to watch you establishing.
– Victor Kennedy joins LINDA "that Tuesday in March" according to Elton. And when Elton meets Jackie soon after, she mentions that Mickey's "gone now". So *School Reunion* must take place no earlier than January and no later than March 2007.
– Hmm, well it looks like the readers have unusually charming weather to look forward to over the next couple of months. How lovely. They can have picnics with scones and jam and... Oh! Oh my word!
– What's wrong?
– I've just remembered something. What about the Cybermen/Dalek battle in *Doomsday*? Pete tells the Doctor that three years have passed since they last met, so that must place *Army of Ghosts/Doomsday* in the year 2010.
– Goodness me, no!
– What do you mean "goodness me no!"?
– Surely it's obvious even to you. In *The Runaway Bride* the Doctor recalls previously meeting the Pilot Fish Santas "last Christmas", so his battle with the Empress of the Racnoss must occur at Christmas 2007. The Doctor recalls the Cybermen invasion to Donna, so *Army of Ghosts/Doomsday* must occur sometime earlier in 2007, but at least two months after the events of *Love & Monsters*, as the 'ghosts' started to appear around the world two months before the start of the story.
– Hmm. So why have three years passed for Pete and everyone on that alternative Earth?
– Well...
– Oh, you're rubbing the back of your neck. That makes me nervous.
– Well, perhaps the Void ship caused not only a crack between the dimensions, but also a crack in time? So more time has passed on the other side of the Void...
– How very ingenious of you. You see, you got there in the end.
– Are you taking the rise?
– Oh my dear chap, that's the furthest thing from my mind. I think you've been quite marv– Oh... oh.
– What now?
– Well, are we counting *Torchwood* and *The Sarah Jane Adventures*?
– Of course we are!
– So how do they fit in? Just to set my mind at rest, you understand...
– Well, Sarah Jane says K9's been in the vortex safe for "a year and a half". If we assume the daft dog entered the safe shortly after *School Reunion*, that places the Bubble Shock incident in late summer 2008, which fits in with Maria starting school 'next week'.
– Charming girl, Maria, lots of gumption. Now, do *Torchwood*, smartypants.

...CE APPEAL FOR ASSISTANCE
CAN YOU HELP?
Rose Tyler has been missing from her home on the Powell Estate since 6th March 2005.
Rose is described as 19 years old.
Have you seen Rose Tyler ?
Do you have any information?
Please call the information line on
0207 946000



YOUR **DOCTOR WHO** QUERIES ANSWERED BY THE THREE DOCTORS



– Well, *Torchwood* is set after the battle of Canary Wharf, so the first episode, *Everything Changes*, must take place no earlier than summer 2007.

– Hold on, hold on. In this script I've got here for the *Torchwood* episode *Out of Time*, there's a reference to the present year being 2006! But that would mean *Torchwood* is set *before* the invasions seen in *The Christmas Invasion* and *Doomsday* – which it clearly can't be, given that it's set *after* the destruction of Torchwood 1. I'm giddy! Well?

– Well...

– Go on.

– Well, they haven't actually said anything on screen to indicate what the precise year is, so until they say one way or the other, we can set it whenever we like.

– Oh good. I rather enjoy *Torchwood* you know, though I hide behind Jamie when it gets too frightening or naughty. And Captain Jack's right to say the twenty-first century is when everything changes, yes, my word, with Salamander, T-Mat and the Gravitron. And everybody going bi.

– And anyway, I wouldn't be surprised if the Time War muddled the dates around a bit. Only a time traveller like ourselves would be aware of all these small changes to the time stream.

N-N-N-NINETEEN?

– Oh well done, old chap. You've answered it brilliantly. Thank goodness I was here to put you on the right track.

– Hah! Without you I'd have answered it halfway up the page!

– When you've quite finished...!

– Oh, hello sir.

– What can we do for you now?

– I've another question here.

– An easy one, I hope.

– Quite the reserve, I'm afraid! Several bleeders, uh readers, have asked "How old was Rose when she met the Doctor?"

– Well, she's 19 isn't she? It's been mentioned loads of times. Easy peasy, let's have another one!

– Not so fast!

– Oh what's the matter now?

– Don't you see? The *Doctor Who Annual 2006* clearly states that Rose Marion Tyler was born on 27 April 1987, so when she first meets the Doctor in March 2005, she is still not quite 18. Jackie seems to think that Rose should be 19 when the TARDIS returns 12 months later in *Aliens of London* – and if Rose was already 19 during *Rose*, surely Jackie would be claiming that Rose is 20?

– Are you really going to trust what was written in an Annual, old chap? If we start doing that they'll send in questions about Mufl and the Dragons of Kekokro and we really don't want that. What about what was actually seen on screen?

– If we must. Well, we see Rose as a baby, no more than, say, six months old, in *Father's Day*. We know that's set in November 1987, so it seems to confirm the birthday mentioned in the *Annual*.

– Oh yes. So why does the Doctor think that Rose is *already* 19 in *The Unquiet Dead*?

– Let me think...

– Come on, old chap, you've usually got all the answers at your fingertips. I know, I'll play you a little tune, help you to concentrate. How about *Polly Wolly Doodle*, everybody loves that...

– Oh do be quiet! Maybe she fibbed about her age to appear more grown up than she actually was? After all, Rose might have thought the Doctor would think twice about the idea of running off with a 17-year-old...

– What would that matter to us?

– Nothing, but Rose wasn't to know that. There we go, the answer.

– Yes, well done. Brilliant.

– Thank you.

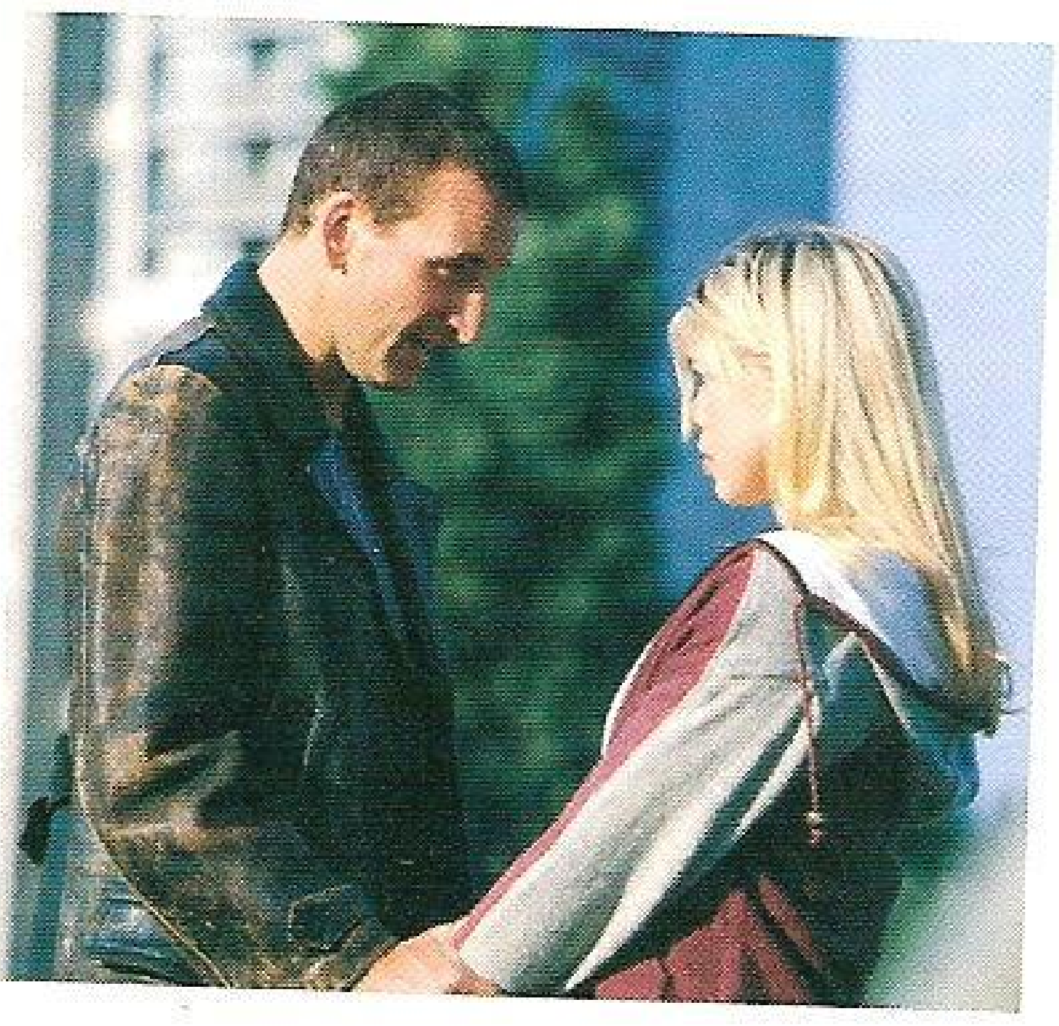
– Yes, how clever of you. Apart from *Dalek*, of course...

– What?!

– Well, in that one Rose works out that she'd be 26 in the year 2012. Surely that would mean she was born in *1986*, not 1987?

– Well, the poor girl dropped out of school before she even took her A-Levels. You can't expect her to be any good at mental arithmetic! And that Time War probably muddled things up a bit too. Again. Now, can I get back to UNIT HQ? I've got some adjustments to make to Bessie.

– Not quite yet...



LATE FOR THE WEDDING?

– Oh, not you again.

– One more question for you young people. More dates!

– More dates? Oh good, pass the fruit bowl.

– Not that sort of date! Even more **WMD** readers have asked "How old is Jackie Tyler, and when did she marry Pete, hmm?"

– Good grief, where are all the interesting questions? Like how many times I rubbed the back of my neck in the series?

– You're doing it again now, oh dear...

– I can deal with this one in very short order. We know that Jackie's birthday is 1 February 1967 from *Rise of the Cybermen*, as the alternate Jackie is celebrating her 40th birthday during that episode, which as we've seen is set in 2007. Granted, this is in a parallel universe, but Rose confirms that it's the same date as her mother's birthday. Jackie also confirms this by revealing her age as 40 in *Army of Ghosts*, which, as we have already seen, is set later in 2007.

– So when did she marry Pete?

– I'm getting to that! Alternate Pete and Jackie have been married for "20 years", so that places their wedding in 1987. However, 'our' Pete and Jackie seem to have got married even earlier – the script for *Father's Day* indicates the wedding was in 1982.

– But... that would mean Jackie was only 15 when she got married! Pah, you can't go by what it says in scripts.

– Yes, well it's the only evidence we have. Nothing is actually said on screen as to what year the wedding takes place. Perhaps it was actually as late as 1987, and Jackie was already pregnant with Rose at the time of the ceremony?

– She didn't look very pregnant...

– She didn't look like a teenager either. The Time War had all sorts of strange effects, this was probably another of them. Now, is that it?

– Not quite, I've a question of my own. Just how long does it take you to do that hair?

– You bounder! At least none of my family are in that ghastly *Robin Hood*!

– That's below the belt! Oh – I'm fading... see you again sometime, big nose...

– Not if I see you first, shorta

Sorvad is stuck in his garage. DWM

OFF THE SHELF

DVDs, BOOKS, CDs, TOYS: THE WORLD OF **DOCTOR WHO** IN REVIEW.

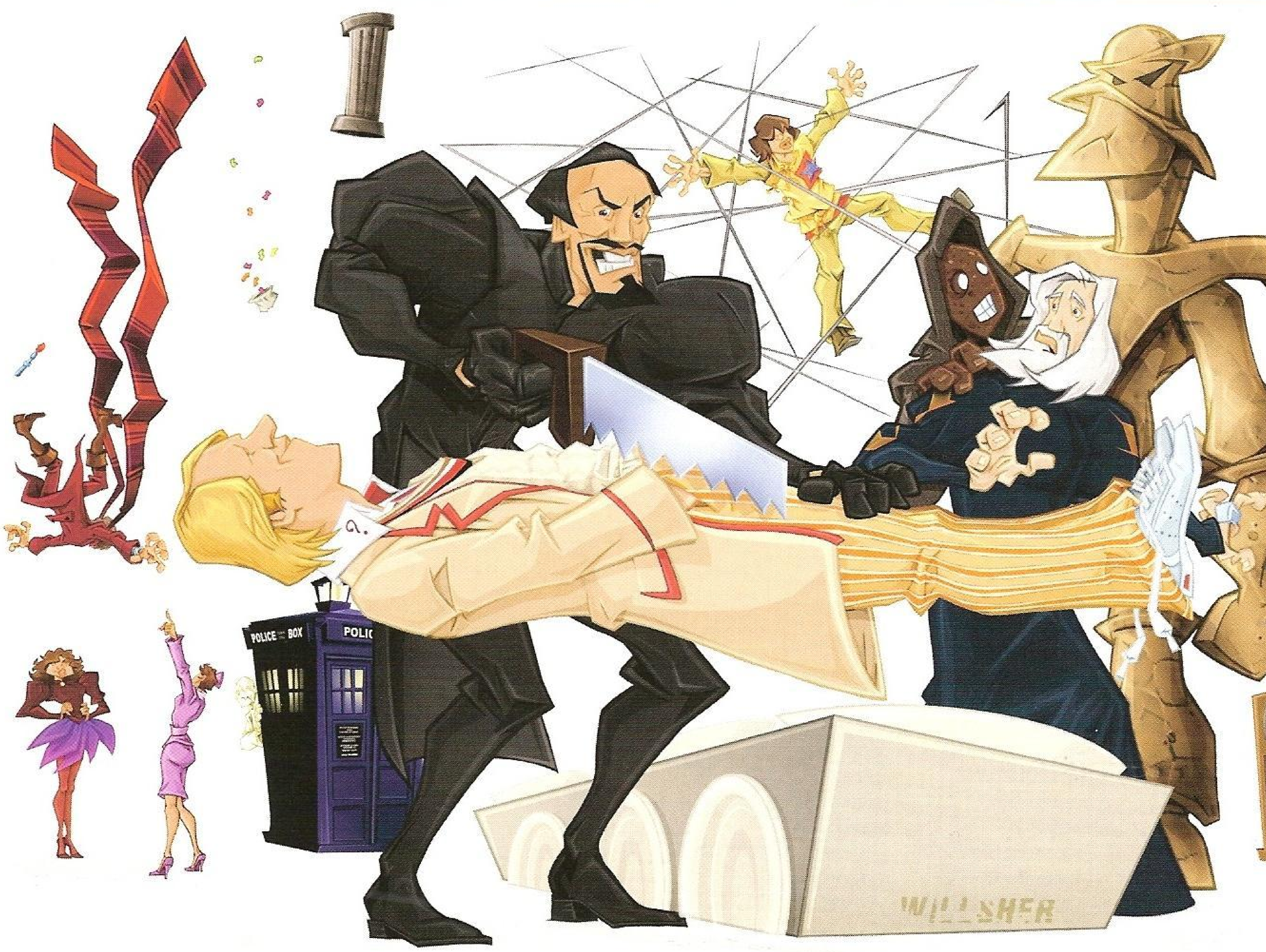


illustration **BEN WILLSHER**

NEW BEGINNINGS:
THE KEEPER OF TRAKEN / LOGOPOLIS / CASTROVALVA

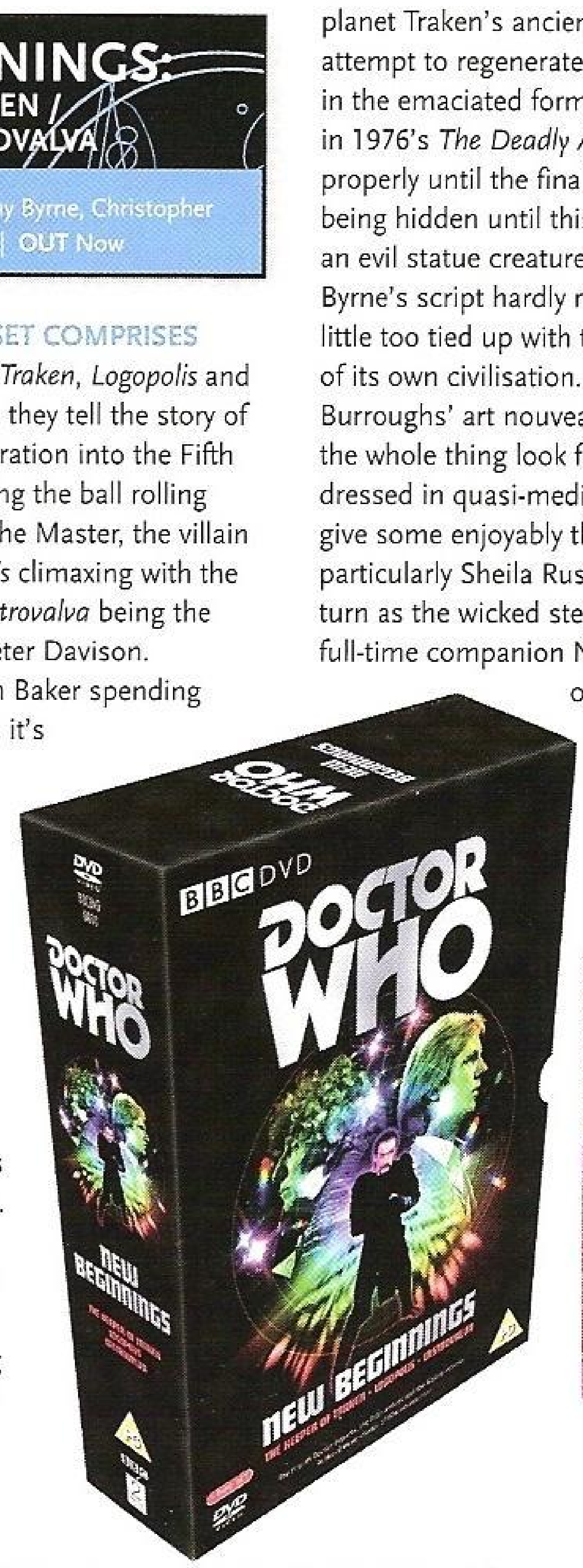
DVD 2 | entertain | **BY** Johnny Byrne, Christopher H Bidmead | **PRICE** £29.99 | **OUT** Now

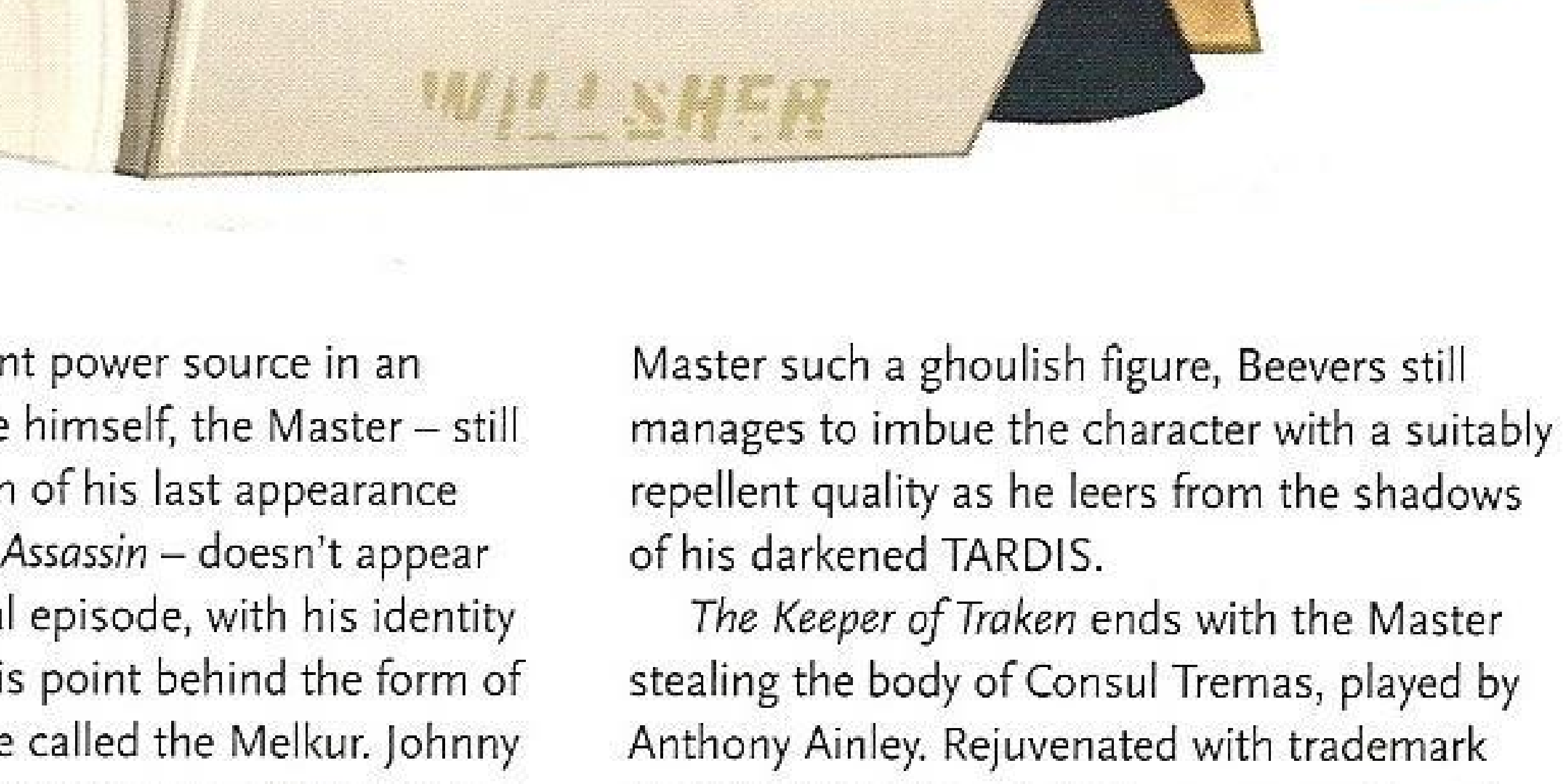
THE *NEW BEGINNINGS* SET COMPRISES 1980s trilogy *The Keeper of Traken*, *Logopolis* and *Castrovalva*. Between them, they tell the story of the Fourth Doctor's regeneration into the Fifth – *The Keeper of Traken* setting the ball rolling with the reintroduction of the Master, the villain in all three stories, *Logopolis* climaxing with the regeneration itself, and *Castrovalva* being the first story of new Doctor Peter Davison.

With Fourth Doctor Tom Baker spending seven years in the title role, it's unsurprising that the series wanted to make his departure as big an event as possible. The approach, though – to make the whole regeneration process such an integral part of the stories – is rather self-indulgent, and leads them to unfold in a way that feels a little slow and ponderous.

The Keeper of Traken is probably the most rounded and completely satisfying story of the set. Concerning the Master's plan to secure planet Traken's ancient power source in an attempt to regenerate himself, the Master – still in the emaciated form of his last appearance in 1976's *The Deadly Assassin* – doesn't appear properly until the final episode, with his identity being hidden until this point behind the form of an evil statue creature called the Melkur. Johnny Byrne's script hardly races along, often getting a little too tied up with the protocols and customs of its own civilisation. On the positive side, Tony Burroughs' art nouveau-inspired sets make the whole thing look fabulous, and the cast, dressed in quasi-mediaeval gowns and tunics, give some enjoyably theatrical performances, particularly Sheila Ruskin in a wonderfully evil turn as the wicked stepmother to soon-to-be full-time companion Nyssa. Although short on screen time, Geoffrey Beevers' Master also shines. Despite playing the part minus the ping-pong eyes that made *The Deadly Assassin*'s Master such a ghoulish figure, Beevers still manages to imbue the character with a suitably repellent quality as he leers from the shadows of his darkened TARDIS.

The Keeper of Traken ends with the Master stealing the body of Consul Tremas, played by Anthony Ainley. Rejuvenated with trademark black hair and beard, Ainley assumes the role of the Master in readiness for a more upfront confrontation between the two Time Lords. Sadly, *Logopolis* doesn't really deliver on this promise. Instead of offering the Fourth Doctor an exciting final that befits Tom Baker's heroic portrayal, Christopher H Bidmead's story, about a civilisation of mathematicians who hold the universe together by the power of their own calculations, unfolds to be both complex and turgid. The introduction of the Watcher – a wraith-like projection of the Doctor's next incarnation, who haunts the Fourth Doctor – ensures Baker is in morbid mood right from the start. The first two episodes are distracted with the introduction of new companion, air





REVIEWERS THIS ISSUE:

Vanessa Bishop (VB)
David J Howe (DJH)
Matt Michael (MM)

hostess Tegan Jovanka, so the crux of the plot (by killing a number of Logopolitans to get to the Doctor, the Master has inadvertently triggered the destruction of the Universe) is a long time coming. The story's production is a letdown too, with the streets and igloo-like dwellings of *Logopolis* appearing bright and phoney, and the Fourth Doctor's final moments, before he falls from the top of a huge transmitter, undermined by some rough special effects work.

With Bidmead staying on to write Fifth Doctor début story *Castrovalva*, it's perhaps unsurprising that it suffers from many of *Logopolis*' flaws – an overcomplicated storyline that doesn't really take flight until its final third. *Castrovalva* introduces the unwelcome idea of the unstable regeneration, a move that basically pulls the rug from under Peter Davison's feet, denying him the chance to make a truly memorable first impression. Like *Logopolis*, *Castrovalva* spends a lot of time in the TARDIS before arriving at the destination of its title – this time an illusory, dimensionally paradoxical space-time trap set by the Master. Production is a marked improvement on *Logopolis* – *Castrovalva*'s lush green surroundings are captured in some attractive location work, and the sets for the city itself, based on Dutch artist MC Escher's 'trick perspective' works, are solid and large, if rather harshly lit. Anthony Ainley also gives a good account of himself, playing a Master-in-disguise character, the Citadel's ancient man of learning, the Portreeve.

Ultimately, though, the story flounders on Bidmead's obsession to stuff his scripts with cold scientific jargon. That, and the nagging feeling that beneath the clever-clever concepts and navel-gazing – the Doctor's desire to repair the TARDIS' chameleon circuit in *Logopolis*, and *Castovalva*'s drawn-out post-regeneration trauma – nothing of very much interest is going on.

DVD EXTRAS

The bonus features on these three discs are exhaustive, reflecting the media buzz that surrounded the programme and its changing line-up in the early 1980s. Amongst the news items, multiple *Swap Shop*, *Blue Peter* and *Pebble Mill* appearances by the likes of Peter Davison and Sarah Sutton, and a number of astonishingly amateur *Nationwide* interviews (look how bored Tom Baker seems by the superficial nature of Sue Cook's questions), a number of new documentaries do a thorough job at getting beneath the surface of each production: for *The Keeper of Traken*, the 30-minute *Being Nice to Each Other* and a Geoffrey Beevers interview; for *Logopolis*, the 50-minute *A New Body At Last* featuring, amongst others, Tom Baker, Peter Davison and Christopher H Bidmead; and for *Castrovalva*, an interview with director Fiona Cumming, another Davison interview, two deleted scenes, and *The Crowded TARDIS*, a look at the decision to give the Doctor three companions, plus a 5.1 version of Peter Howell's theme music mixed to the title sequence.

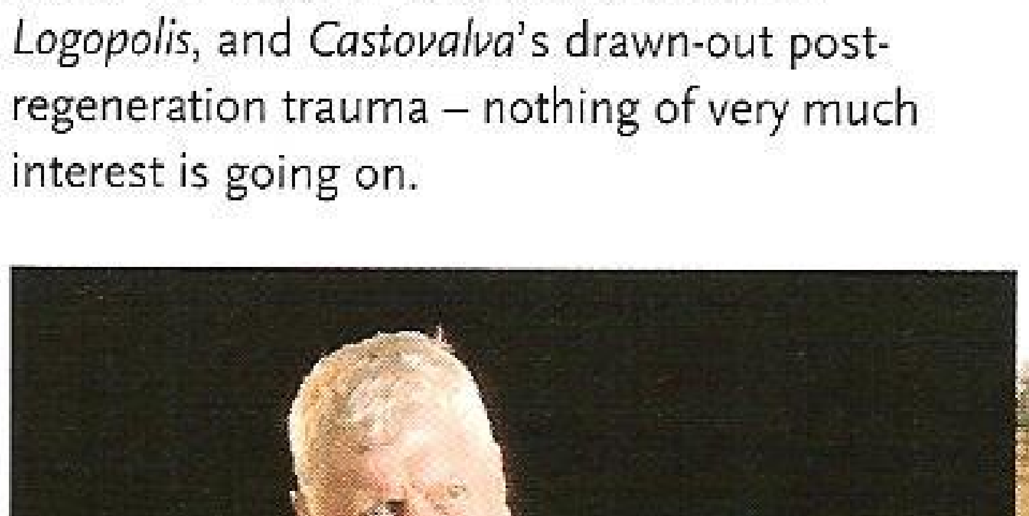
The *Castrovalva* Davison interview sees the actor present himself as a reluctant Time Lord, who has fallen into line with the often heard criticism that he was too young for the role. The *Logopolis* documentary benefits from some plain speaking from Tom Baker, who draws together a whole catalogue of things he didn't like about his final year on the show, including his own "difficult" attitude. It's an honest approach that, as Adric actor Matthew Waterhouse observes, allows others to be equally frank about him. Personally, I find it difficult to agree with anything Christopher H Bidmead says, and his ability, across these 'Extras', to criticise other people and take none himself, doesn't help matters. *A New Body At Last* is undoubtedly the best feature of the entire set, also containing previously unseen studio footage from the regeneration sequence – which sees Baker in an argumentative mood as his final moments as the Doctor approach.

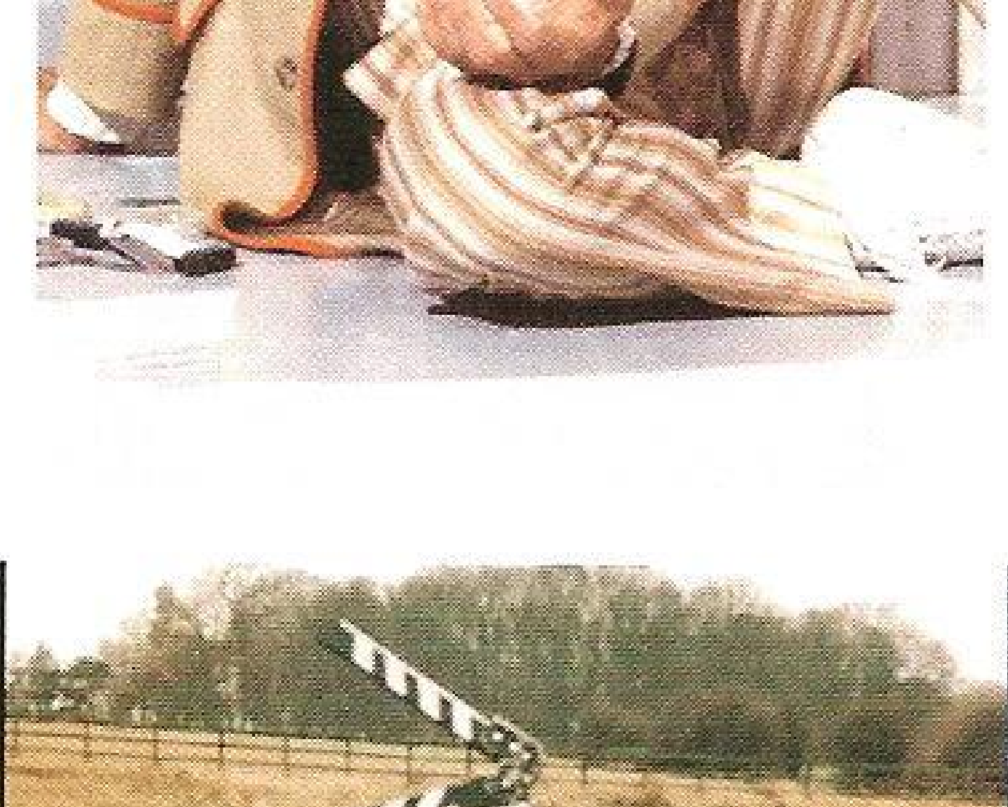
Not all of the features work – *The Crowded TARDIS* is rather aimless, and the three linked stories cause some material to be rather repetitive. Even so, it's a bit disappointing to see some interview material already seen in the main documentaries turn up again to form part of the smaller featurettes. Another small niggle is no on-screen contribution from Janet Fielding, although she does feature on the audio commentaries for *Logopolis* and *Castrovalva*, alongside Baker and Davison respectively, and enlivens them considerably.

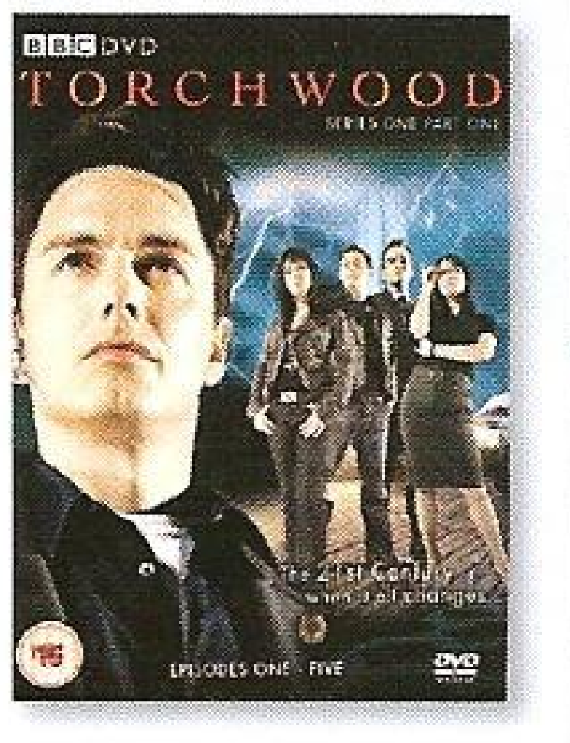
> "There's the nagging feeling that beneath the clever-clever concepts, nothing of much interest is going on."

The Keeper of Traken's commentary features a different cast – Matthew Waterhouse, Sarah Sutton and the late Anthony Ainley, recorded in 2003, a year before Ainley's death. The actor is positive but understated, and understandably the focus is more on his role as Tremas rather than the Master, but as a rare account of his opinions on *Doctor Who*, it's invaluable.

Overall, then, this a comprehensive set of supporting material, for a fairly bloodless trilogy of stories. **VB**







TORCHWOOD: SERIES ONE – PART 1

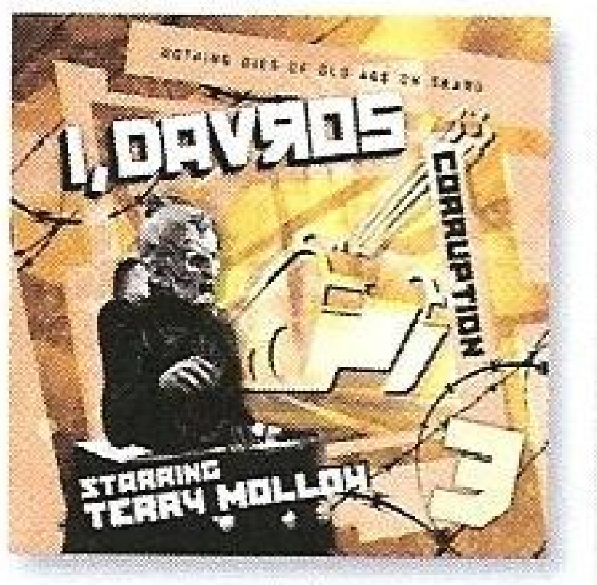
DVD 2 | entertain | BY Russell T Davies, Chris Chibnall *et al*
PRICE £24.99 | OUT Now

Doctor Who spin-off series *Torchwood* improved dramatically as it unfolded, so this two-disc release, comprising of its first five episodes, is more of a hit-and-miss affair. The main problem with the early episodes is the series' rush to fulfil its own pitch as being more 'adult', leading to a number of heavy-handed storylines where sex and violence are pushed to the fore and waved about in front of its audience in the manner of a schoolboy who's just got his hands on a video nasty or dirty magazine.

Two stories – *Day One*, about a girl taken over by a gas alien that feeds on human orgasms, complete with nightclub sex and girl-on-girl kissing, and the blood-soaked, *Terminator*-like fourth episode, *Cyberwoman*, with a Cyber-babe in skimpy costume – seem like adolescent fantasies, aimed to attract teenagers who wouldn't go near *Doctor Who* because they think it's silly.

In as far as exploring the characters of John Barrowman's Captain Jack and the rest of Torchwood's Cardiff staff, the other episodes – series opener *Everything Changes*, *Ghost Machine* and sinister fairies-at-the-bottom-of-the-garden story *Small Worlds* – are much more satisfying, although *Everything Changes*, with its playful ideas of invisible lifts and pet Pterodactyl, already looks a little incongruous in light of the series' eventual direction.

'Extras' are made from a cut-and-paste of BBC website material and BBC Three's *Torchwood Declassifieds*, and include a look at the construction of the series' impressive Hub set and a cast read-through of Episode 1. Genuinely new material is provided by a handful of deleted scenes, some of them pleasingly long, and including an intriguing alternative take of *Everything Changes*' pub scene, where Jack explains Torchwood to Gwen in a much more casual, less dramatically arresting way. **VB**



I, DAVROS 1.3 CORRUPTION

AUDIO PLAY Big Finish
BY Lance Parkin
PRICE £10.99 | **OUT** Now

As war continues to rage on Skaro, Davros has become prominent enough to be identified as the Thals' number one target in the Kaled faction. But he's also made many enemies among his own people, and as events move relentlessly forward, even Davros can't escape the destiny of the Kaled race.

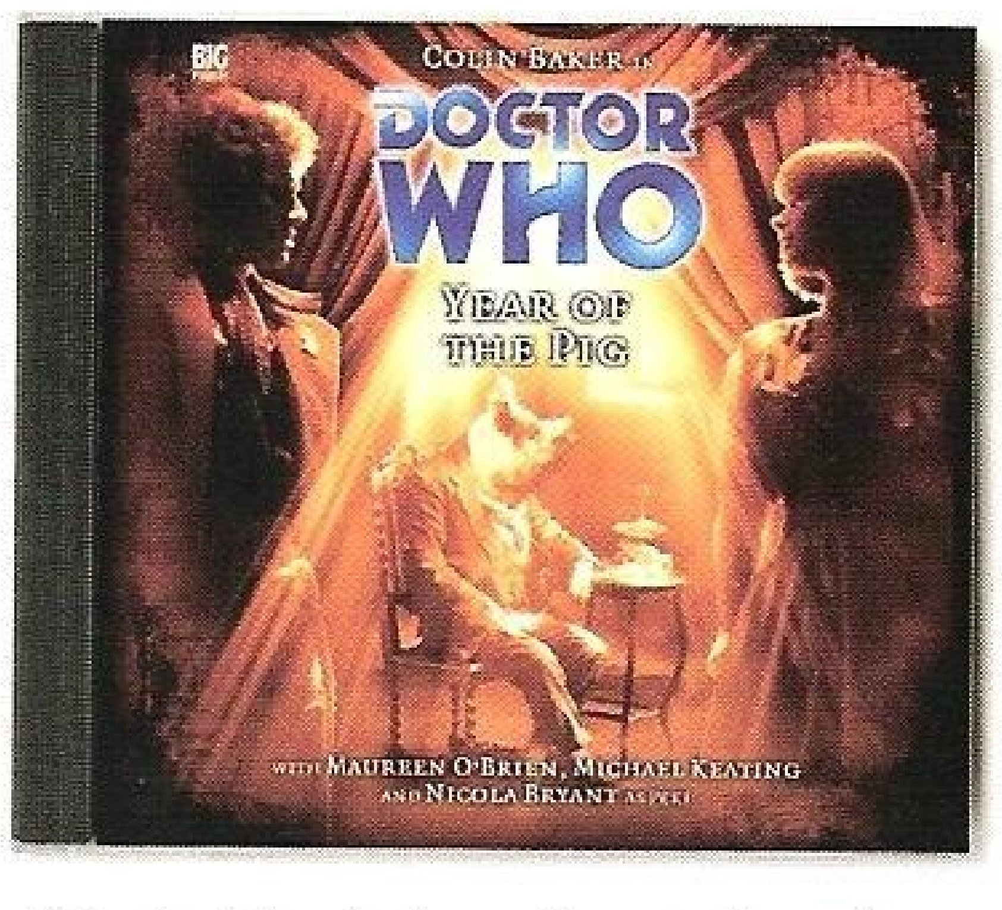
Lance Parkin's a safe bet for penning a Davros audio given his previous use of the character, and he doesn't disappoint here. *Corruption* might be subtitled *Davros Discovers Politics* – like everything, a very dangerous pursuit on Skaro and one that threatens to damage Davros' relationship with his mother, who has become head of the Kaled Youth movement.

Parkin convincingly presents a reason why Davros might fall out of love with his mother, and in so doing illuminates the ongoing struggle between questioning science and obedient soldiery. It also leads to perhaps the most chilling moment in a series packed with uncomfortable beats, when it becomes clear that, like his father and sister before her, even Calcula is just so much meat.

Developing themes introduced in the previous two plays, Parkin has Davros realise that victory for the Kaleds means their survival and the Thals' utter annihilation. In the past the Daleks were always presented as Space Nazis, but the *I, Davros* series doesn't flinch from the real squalor of that comparison. As Davros begins to move towards a Kaled master race and the extermination of all other life forms on Skaro, the listener knows that the genesis of the Daleks can't be long to come – a feeling that's reinforced by the climax to this grim but gripping audio. MM

YEAR OF THE PIG

AUDIO DRAMA Big Finish | **BY** Matthew Sweet
PRICE £14.99 | **OUT** Now


BIG FINISH
COLIN BAKER IS
DOCTOR WHO
YEAR OF THE PIG
WITH MAUREEN O'BRIEN, MICHAEL KEATING AND NICOLA BRYANT AS PERI

BELGIUM, 1913: THE DOCTOR AND PERI are taking a holiday that's rudely interrupted when renowned detective Inspector Chardalot has to be rescued from drowning. Meanwhile, an elderly lady searches for the object of her fascination, and in the seafront hotel, a porcine observer comments drolly on these events as he's fed a constant menu of *cordon bleu* treats.

As Big Finish's traditionally whimsical Christmastime adventure, *Year of the Pig* is lacking much in the way of high drama. What it does have, in large quantities, is a sense of the ridiculous – necessary in any story that revolves around a paranoid anthropomorphised pig with an overactive imagination who's being pursued around the world by his greatest fan and a homicidal detective.

Writer Matthew Sweet has crafted what has the feel of a sub-Noel Coward comedy, complete with affected dialogue and eccentric characters. Or, at least given the limited number of locations, the structure of the play in two acts, and the general milieu, this is about as close as *Doctor Who* ever gets. In this, he's clearly got the buy-in of the small but distinguished cast. As the titular Toby, Paul Brooke is excellent. As far as the listener is concerned, he is a hog, adding subtle snuffles and snorts, and generally creating the impression that Big Finish has actually managed to employ a sapient pig. Fittingly, Michael Keating hams it up as the loquacious Chardalot, teller of tall tales and an inveterate liar, a trait that's more than incidental. Between these and Colin Baker and Nicola Bryant getting into the spirit, you can almost overlook Maureen O'Brien's somewhat less florid performance, although her scenes with Toby in which she discusses the purchase of a stuffed pig form the comic highlights of the play. *Year of the Pig* feels like a production where everyone is enjoying themselves immensely.

But... The inevitable downside of Christmas whimsy is that at some point it stops being fun and starts being irritating. The same fixed grin that creeps onto harassed parents faces at about 4.30pm on Christmas Day starts to show a little into the second episode. By the three-quarters' mark, there's a rictus as the resolution to the story is by now blatantly clear, and by the end you'd need to chew your own lips off to keep smiling through. At least Sweet tries to introduce a note of melancholy towards the denouement, but it feels a bit too much like a token given that we've listened through two hours to get there.

And that is, ultimately, what stops *Year of the Pig* from being one of Big Finish's all-time greats. Given the slightness of the plot and the shallowness of the characters, *Year of the Pig* is carried entirely by Sweet's dialogue and Gary Russells impressive cast. And though everything's working in the same direction – script, actors and sound design – the overall impression is that it's all too much, as self-indulgent as Toby. By the end, sad to say, this pig has become a bore. MM

> "Matthew Sweet has crafted what feels like a sub-Noel Coward comedy, complete with eccentric characters."

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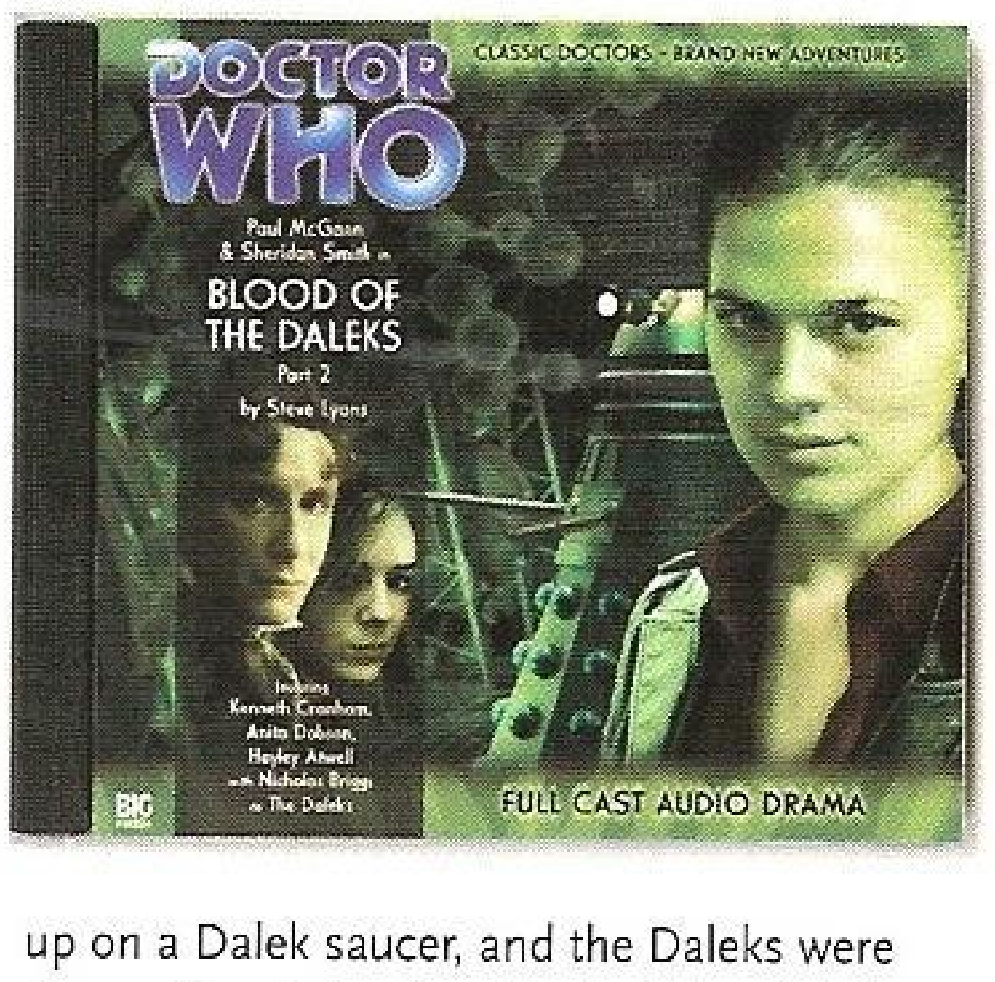

BY THE END OF THE EXTREMELY FAST-moving first episode of the new BBC7 radio series, Big Finish had tried to go one better on the double-cliffhangers of the TV programme by giving us three reasons to tune in next time: the Eighth Doctor had discovered that Martez's secret experiments were converting Red Rocket Rising's people into Human Daleks, new companion Lucie Miller was locked up on a Dalek saucer, and the Daleks were demanding that colony leader Eileen Klint hand over the Doctor to them.

It's a shame that the resolution to one of these cliffhangers (the Doctor's) feels like a bit of a cheat, especially since it was inspired by one of the most well remembered (the incubation room from *Genesis of the Daleks*). Luckily, it's a rare misstep for an episode that builds on the impressive first part. With the main characters and background pretty much established in the previous instalment, writer Steve Lyons opts for a slightly steadier pace this time, exploring the implications of Martez's new Dalek race both for the colony and the Daleks themselves.

Unsurprisingly, the true Daleks are less than happy at the prospect of a new species of Dalek muscling in on their territory, especially one that's derived from the inferior humans. Though the Daleks' racism has been explored on TV, and inevitably tends to end in war, what's interesting is some of the links that Lyons hints at to the TV series, where the Emperor's new breed of Daleks were similarly descended from human flesh. Perhaps more importantly, the Doctor realises that the Daleks have landed on Red Rocket Rising because they're involved in a war with an unnamed enemy.

Through bitter experience the Doctor knows that Martez's Daleks will end up as bad as the original versions. By continually pairing him with either Martez or Klint, Lyons makes sure that there are plenty of opportunities for the Doctor to explain why he wants to destroy the new Dalek breed, and with none of the doubts that plagued the Fourth Doctor. He also uses current events to create a surprisingly grim backdrop: suicide bombings, kamikaze attacks and street fighting all feature prominently.

However, just as in the first episode, there are very few scenes between the Doctor and Lucie, although she gets the best moments – especially her attempts to describe the Doctor's appearance to the increasingly exasperated Daleks – and we learn a bit more about her mysterious arrival. In a way it's a shame that *The Runaway Bride* gave us a similar kind of character – instead of a Rose, the Doctor's thrown together with someone who doesn't want to share his adventures – because Lucie's contrast to the Doctor's other recent companions is striking, and a hook to keep listening to find out if the relationship will thaw.

Satisfactorily concluding *Blood of the Daleks*, this episode also sets the scene for future adventures by giving us a telenovella style enigma around Lucie's arrival and her ambivalent relationship with the Doctor, and the motives of the Time Lords, whose presence is felt, but remains yet to be seen. MM

Blood of the Daleks photo © Barnaby Edwards

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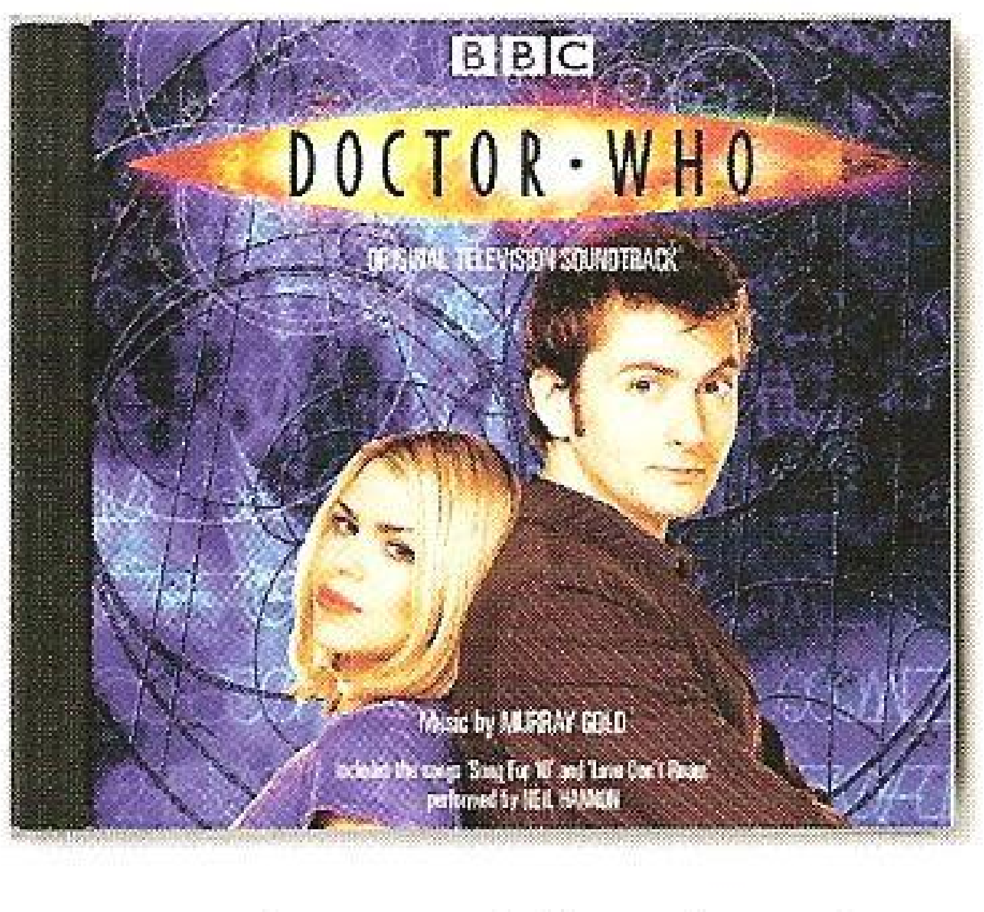

12 MONTHS AGO, MURRAY GOLD'S music was still one of the most overlooked elements of the revived *Doctor Who*'s success. Now the situation has been thrown into reverse with a sold-out Children in Need-staged concert, a BBC One Christmas Day documentary marking the event, and the release of this CD, combining the highlights of Series One and Two.

With a running time of 75 minutes, the tracks have been laid down in a vaguely bewildering manner that swings between television order, production order – *eg The Impossible Planet* following *Doomsday* – and some decisions that seem entirely arbitrary, such as *The Lone Dalek*, the score for 2005's *Dalek*, appearing in the middle of a run of Series Two adventures. The work, however, is exemplary.

Doctor Who's incidental music has traditionally been something of a hit-and-miss affair, up and down as much as the programme's own production values – at one time tense and brooding, at another, ugly and overbearing. The decision to give all the series' music to just one composer has not only meant the programme can exploit the use of recurring themes, such as those for the Doctor, Bad Wolf and Rose, but that the show has finally attained a consistent standard that, in Gold's work, is as epic as the series deserves. In two years, Gold has created themes that are so memorable and closely associated with their on-screen images that the track listings, and Gold's own sleeve-notes, telling you which adventure each piece comes from, hardly seem necessary – the haunting vocal of opera singer Melanie Pappenheim that can only be Rose's heartbreaking departure in *Doomsday*, the demonic chanting that unmistakenly signals the arrival of the Daleks, and the playful rise and fall of *Cassandra's Waltz* that not only plays under the character's own scenes but is also instantly recognisable as the music that introduces the rest of *The End of the World*'s weird and wonderful collection of aliens.

The notes do, though, reveal a few interesting points and observations – a slight niggle over *The Parting of the Ways*' 'Hologram' music that was chopped up and re-jigged on television to play around the regeneration and is represented here as originally intended; and I have to agree with Gold that the 'clump clump' sound of the Cybermen marching can't really be separated from their theme, and that the music without the sound effect sounds weaker in this form than on television.

The collection is given some extra range by two guest spots from Divine Comedy singer/songwriter Neil Hannon – a new, 2006 recording of *The Christmas Invasion*'s *Song for Ten*, with additional lyrics "I woke up today and you were on the other side" that takes the story up to *Doomsday*, but loses the rich Phil Spector-y charm of the original, and *The Runaway Bride*'s wedding reception song *Love Don't Roam*. OK, it's a direct steal from Al Wilson's Northern Soul classic *The Snake*, but it's still stupendous. As an old CD compilation range would put it, 'The best *Doctor Who* album in the world…ever.' VB

> "Murray Gold has created themes that are so memorable and closely associated with their on-sceen images."

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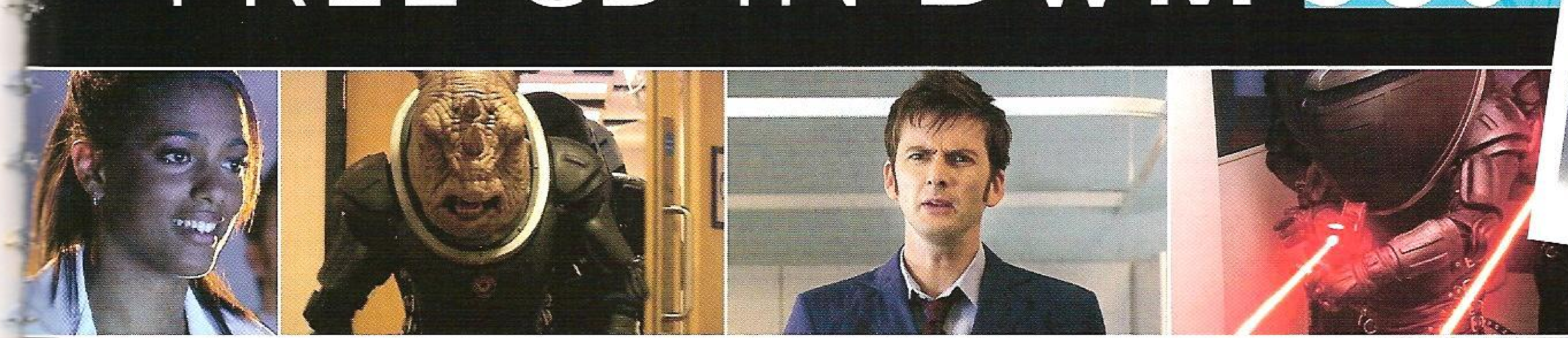

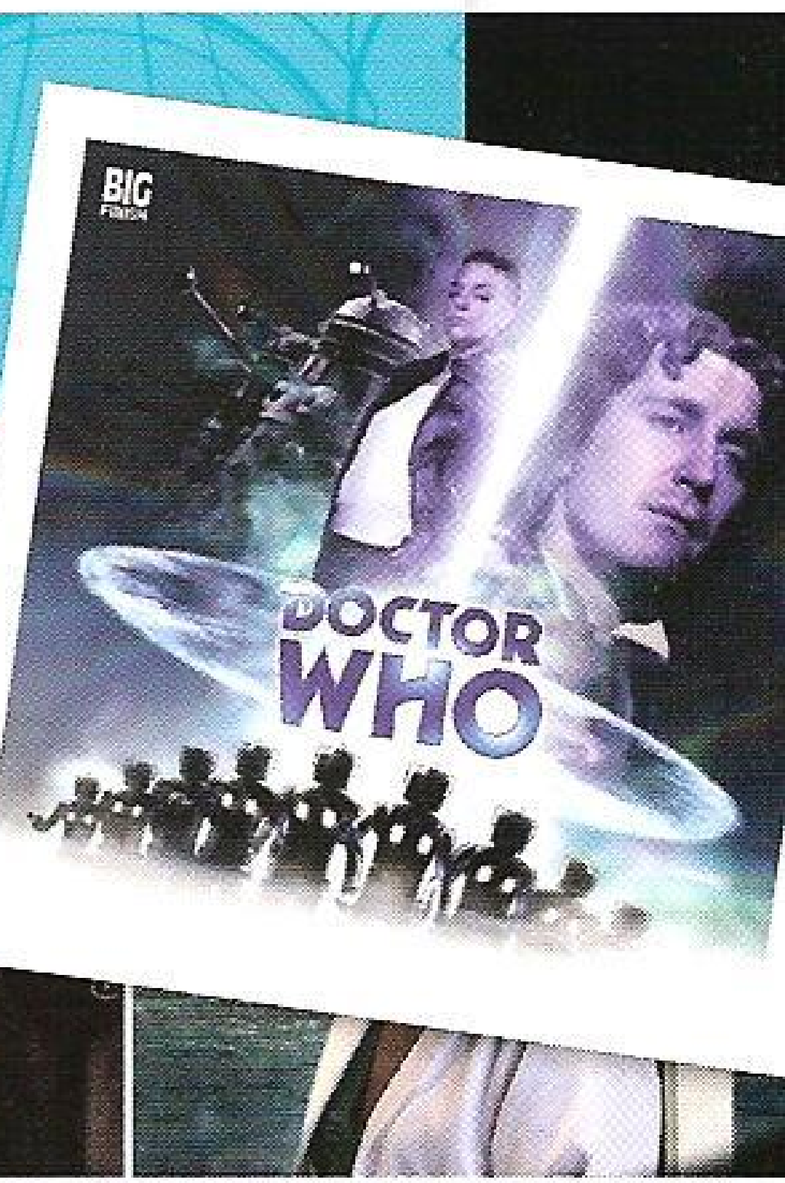

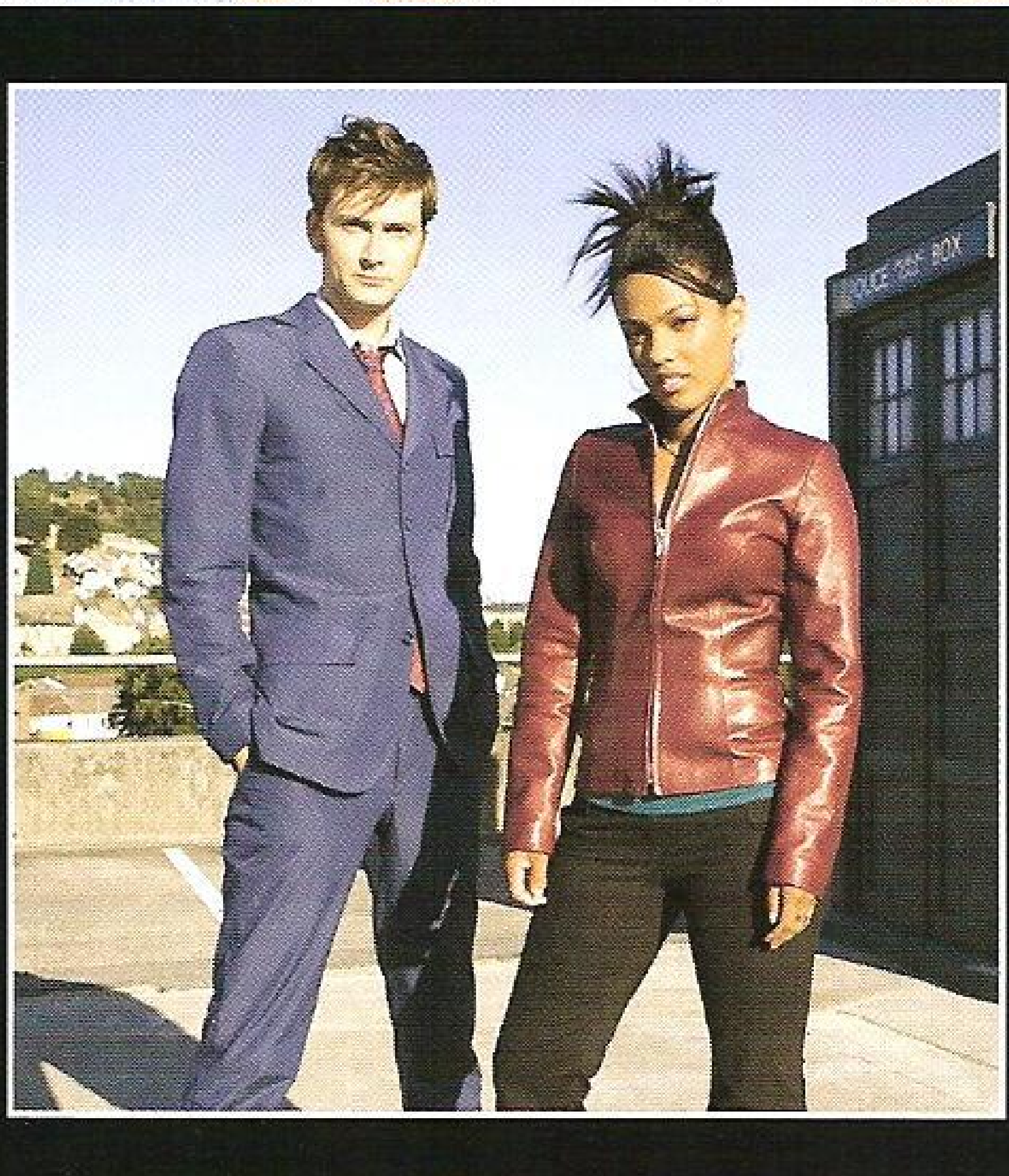

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Doctor Who producers **Julie Gardner** and **Phil Collinson** tell us what we can expect in the upcoming new series, and answer some probing questions from their colleagues!

BACK TO LIFE

Writer **Stephen Greenhorn** reveals a few nuggets about his new episode, *The Lazarus Experiment*, in the latest of our *Script Doctors* interviews…

GOLDEN GRAEME

We catch up with *Doctor Who*'s longest-serving director, **Graeme Harper**, to find out how he's found working with five very different Doctors, and to get a sneak preview of his latest episodes…

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PRODUCTION NOTES

RUSSELL T DAVIES
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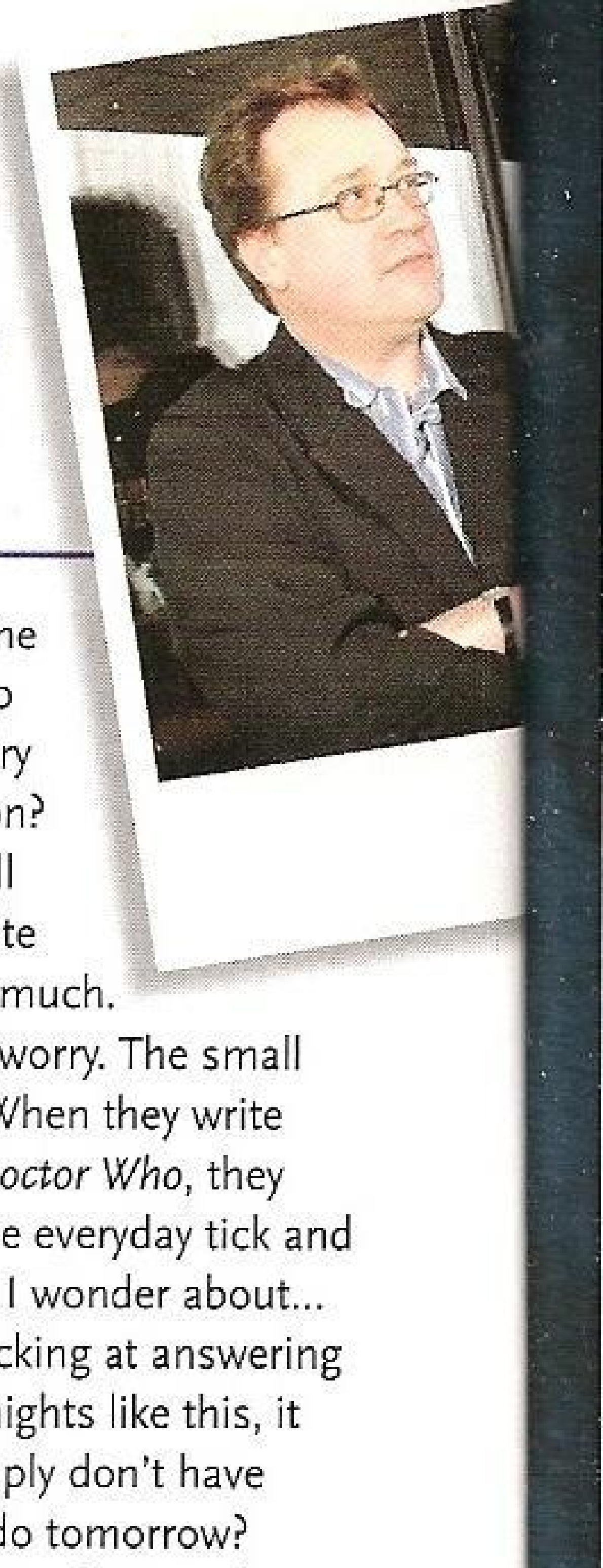

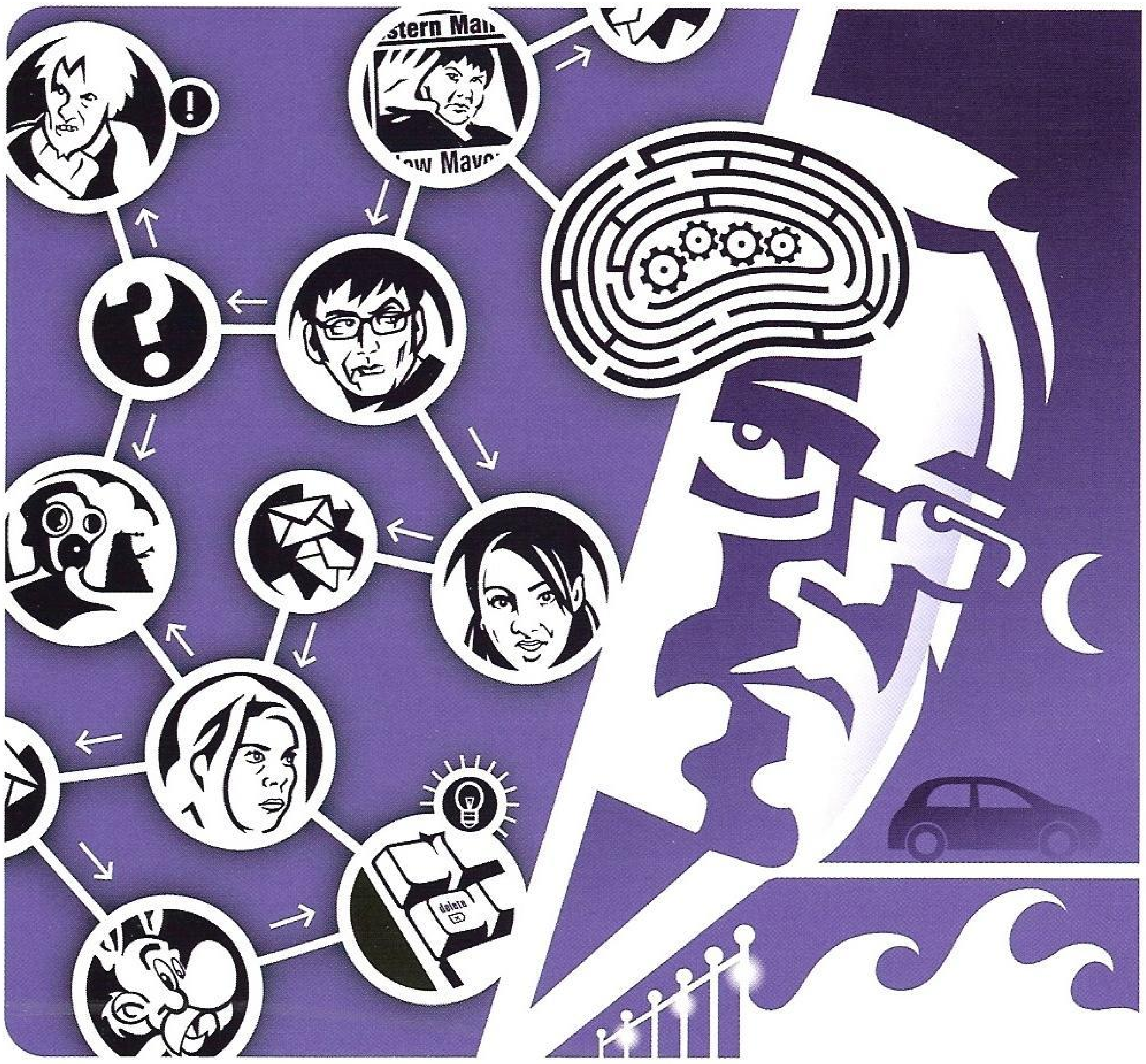

3 AM ETERNAL

GOT STUCK ON A SCENE LAST NIGHT. It happens. Part of the job. I'm rewriting Episode 12, and there's a great big argument, round about scene 67, a proper going-too-far apocalyptic showdown between the central characters. No FX, no explosions, just words. But it's not working. Doesn't ring true. What's wrong? Is the Doctor too angry? Not angry enough? How come Martha doesn't take his side? I try this version, that version, then to hell with it, I'll go out for a walk. Cobwebs and all that.

It's 3 AM. Cardiff Bay is dead. The bars and restaurants still burn with lights, but all abandoned, like something science-fiction swept them away. And blimey, it's fierce tonight, it's wild, there's a storm blowing in (when you see the Doctor and Martha's last scene in Episode 9 – oh yes, they filmed it today, that's the weather!). The air is full of sea-spray. My long coat's blowing 'til it's horizontal, I bet it looks great. No one to see it, bah! I try tying my scarf in a knot, like young men do these days, but I end up looking like Steptoe. Still. No one to see. I wander up and down, along the seafront, past the front door of the Torchwood Hub, which is now a permanent fixture, protected by a wire cage. Its glass panels are lined with the newspapers from *Boom Town*, Margaret Slitheen still staring out, with everlasting contempt. I plonk myself down on a bench – that's weird, there are illuminated banisters, outside, swear to God, there are little lights actually wired into the metal, this mad bloody place has got illuminated banisters!! – and I sit there, in the cold and the wind, to have a think.

When I'm thinking about a script, away from the keyboard, I think about anything but. The back of my mind sort of filters it all and rearranges things, without me looking. Maybe, hopefully, fingers crossed. So my mind turns to... well, worries, of course, they're always there. Just the ordinary, everyday worries of *Doctor Who*. I wonder about...

> "I TRY THIS VERSION, THAT VERSION, BUT TO HELL WITH IT – I'LL GO FOR A WALK..."

...the conversation Freema and I had the other day, cos she's right. Every journalist, every single one, is going to be interested in the differences between Martha and Rose – but therefore, any adjective you apply to that sounds like a criticism of Rose, and even, by default, of Billie. Martha's independent! Oh, so Rose wasn't? She's bright! So Rose was thick? She's got a career! What's wrong with shopgirls, all of a sudden? Go on. You try it. And then try it with the mindset of a journalist who knows that girl-on-girl rivalry fills more copy. The solution? Simply to realise that they'll write what they want to write anyway, you can worry too much.

D'you see? That sort of worry. The small stuff, the important stuff. When they write histories and archives of *Doctor Who*, they never quite capture this, the everyday tick and beat of ordinary work. And I wonder about...

...my mailbag. I am shocking at answering letters. Shocking. And on nights like this, it haunts me, just a bit. I simply don't have time. I mean, what shall I do tomorrow? Spend all day answering letters? Or work on *Doctor Who*? So the mail builds up. Maybe we could get a secretary, to answer them, but think about it – that's a proper job with a proper wage, that's thousands of pounds which would have to come out of *Doctor Who*'s budget, where's the money better spent? On typing? Or on dozens more extras as the Toclafane descend? (Sorry, to be accurate, that should read, as "the Toclafane" descend. It'll make sense.) Then again, I could pay for it myself – fair enough! – but how could anyone possibly think of an answer for that man who writes every day, every single day, about *Genesis of the Daleks*..?

No, don't apply, I'm just sitting in a storm, wondering. It'll be out of my head by daytime. I look across at my block of flats. Mine's the only light on! Like the lamp, burning for Little Emily. Or like that woman in *The Crystal Mouse*, a book by Babs Deal which I read when I was 11 and have never, ever forgotten, so much so that I can see it echoing in everything I write. One of those books which no one else in the world has read. Oh, it's that sort of night. Wondering about old paperbacks and cartoons and men who are out of reach and how bad that last *Asterix* was, and...

...how dull this column might sound! People have paid good money for this magazine! Is that right and fair, tapping into late-night windblown ramblings, when all anyone wants to know is that Episode 12 contains the word 'cruciform,' a place called 'Wild Endeavour,' a very crucial 'yes' from someone unexpected, and the sentence "Who wants to spend their life in school?". But that's tough, they're not gonna get it this month. Ha ha.

A car goes past and beeps at me, for some reason. The woman in the passenger seat stares. Bit weird. Then they're gone. Freezing. Go home. So I retrace my steps, back towards the light, and I haven't thought about scene 67 at all. Until I'm just getting to the door, and I swear – honestly, true story – that's when it hits me. The back of my mind has come up with the solution. Cut the scene. If it's not working, it shouldn't be there. And that doesn't mean just pressing delete, it means rewriting everything, so that the space and reason and need for that argument don't even exist.

So. Back to page one. Night, then.

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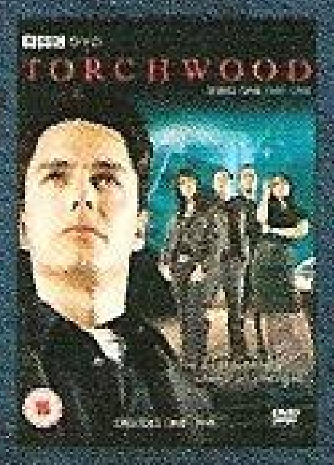

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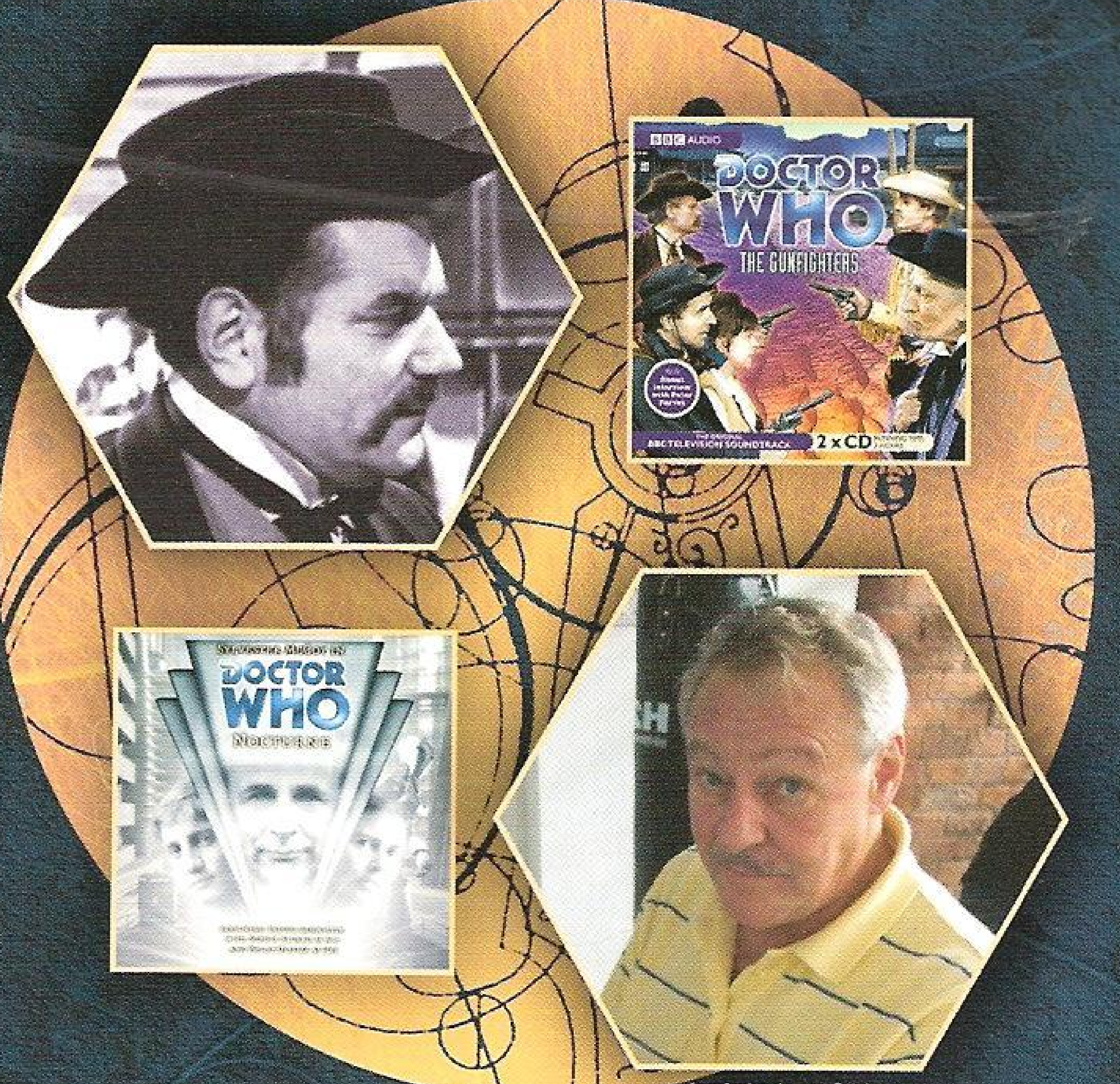

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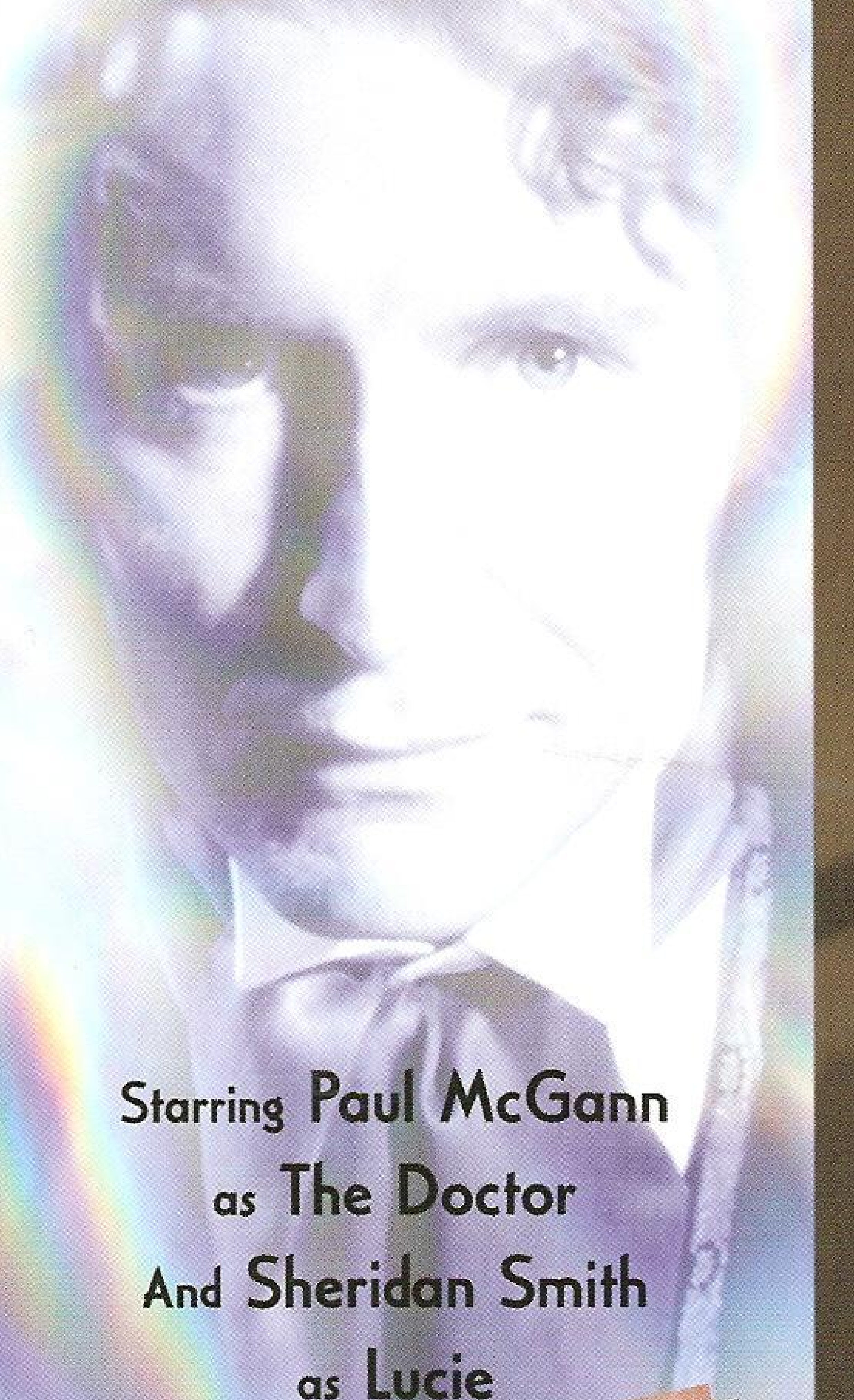

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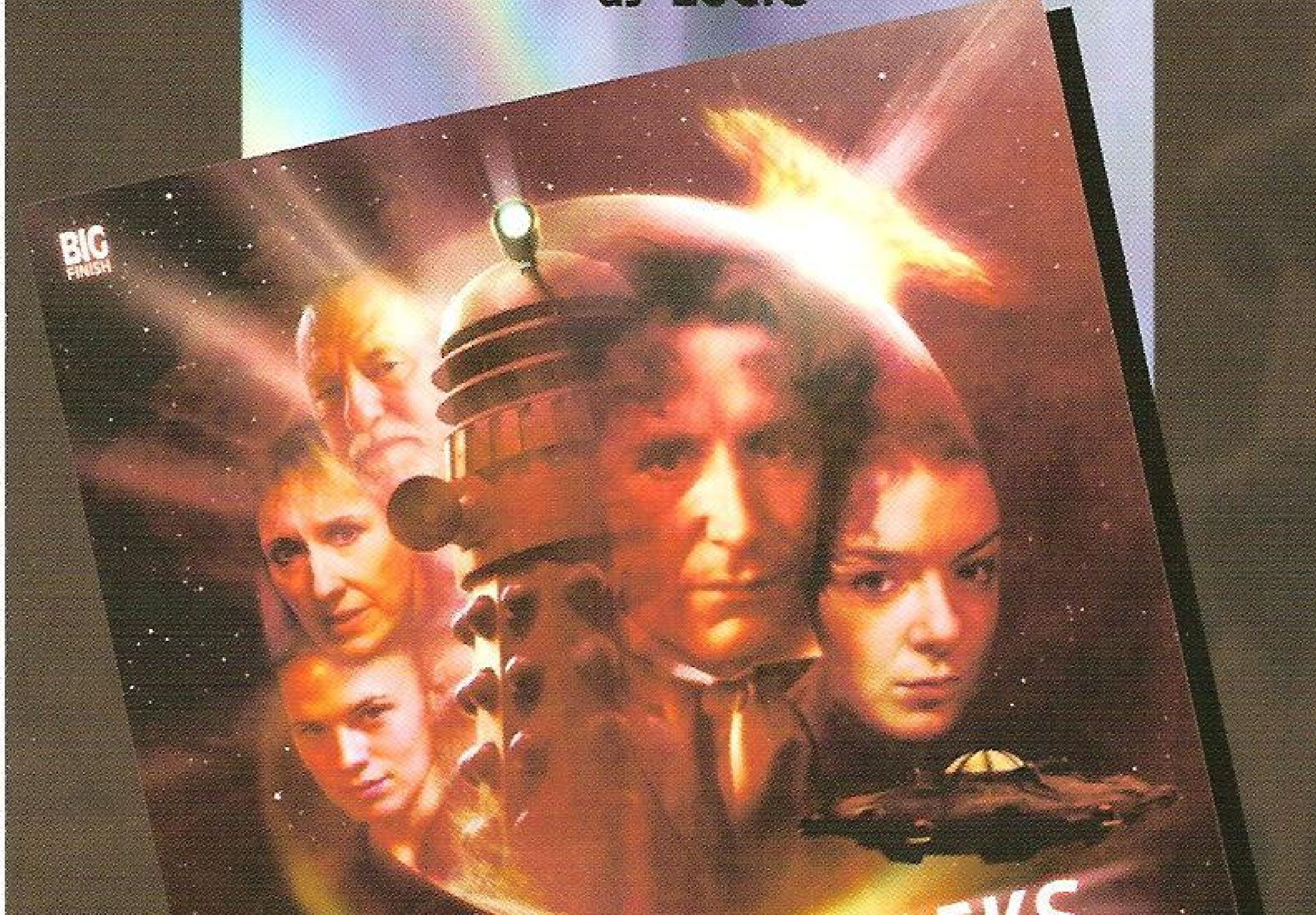
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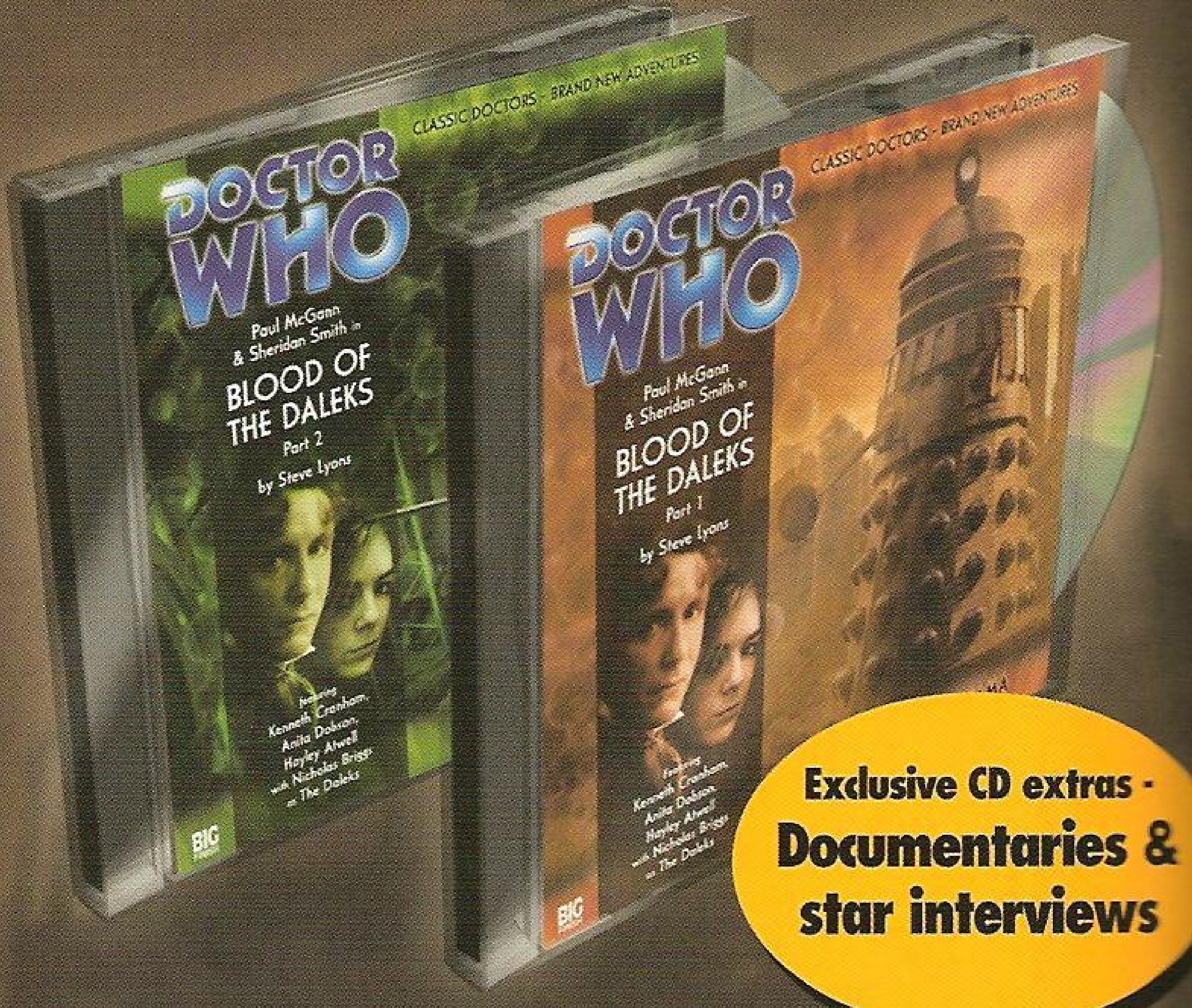
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